1996-97 Program Guide

Alumni	
Axiom Duo	Sep 8
Benita Valente, Cynthia Raim	Nov 10
Miami String Quartet, Sharon Robinson	Dec 15
Ignat Solzhenitsyn	Feb 11
Arnold Steinhardt, Seymour Lipkin	Mar 6
Commencement	May 3
Faculty Series	
Aaron Rosand, Hugh Sung	Nov 2
Opera	
Donizetti, *L'elisir d'amore*	Dec 5, 7
Poulenc, *La Voix Humaine*	Jan 30, 31, Feb 1, 2
Tchaikovsky, *Iolanta*	Feb 20, 22
Prado, *The Nightingale and the Rose*	
Mozart, *Bastien and Bastienne*	Mar 14, 15
Cavalli, *L'ormindo*	Apr 21, 23, 25, 27
Orchestra	Nov 13, 14, Jan 29
Other Performances	
Aaron Rosand, Mischa Santora	Sep 7
Music by Constant Vauclain	Oct 5
Christmas Party	Dec 8
A St. Petersburg Spring Celebration	Apr5
Historical Marker Dedication to Vincent Persichetti	May 9
Paula Robison, Elliot Fisk	May 9

THE CURTIS INSTITUTE OF MUSIC

Curtis Hall
1726 Locust St Philadelphia PA
Sunday 8 September 1996 at 3:00pm

The Axiom Duo
Pascale Delache-Feldman, doublebass
Emmanuel Feldman, violoncello
with guest artist Wayman Chin, piano

Romanian Folk Dances — Béla Bartók
(Transcribed by the Axiom Duo)

Duo in G major, K. 292 — Wolfgang Amadeus Mozart
(Transcribed by the Axiom Duo)
2nd movement: adagio
3rd movement: rondo allegro

Enigma #1 (1994) — Emmanuel Feldman
The Molten Earth
Mist in the Green Forest
Man Runs

Passacaglia — George Frideric Handel-Johan Halvorsen
(Transcribed by the Axiom Duo)

♪INTERMISSION♪

Suite No. 6 in D major for Cello Alone — Johann Sebastian Bach
Prelude - Sarabande - Gigue

Sonata for Cello and Piano in D minor, Op. 40 — Dmitri Shostakovich
Allegro non troppo
Allegro
Largo
Allegro

Introduction and Polonaise Brilliante for Cello and Piano, Op. 3 — Frederick Chopin



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THE CURTIS INSTITUTE OF MUSIC

❧

Aaron Rosand, *violin*
Mischa Santora, *conductor*

❧

Saturday, September 7, 1996
Curtis Hall
8:00 p.m.

THE CURTIS CHAMBER ORCHESTRA

Aaron Rosand, *violin*
Mischa Santora, *conductor*

❧

ragments for Strings (1996)* MATTHIAS TRUNIGER

.dagio for Violin and Orchestra W.A. MOZART
in E major, K 261
ondo for Violin and Orchestra
in C major, K 373

Aaron Rosand, violin

evil's Trill Sonata (Arr. for Violin G. TARTINI
nd String Orchestra by Fritz Kreisler)
Larghetto, ma non troppo - Allegro moderato -
Grave - Allegro assai - Grave - Allegro assai -
Grave - Allegro assai - Andante

Aaron Rosand, violin

---INTERMISSION---

erenade for Strings in E major, Op.22 A. DVOŘÁK
Moderato
Tempo di valse
Scherzo: vivace
Larghetto
Finale: allegro vivace

world premiere

❧

The Curtis Institute of Music
Gary Graffman, *President and Director*

Aaron Rosand

A Curtis alumnus and faculty member, Aaron Rosand has an extensive solo career. Acclaimed as one of the master violinists of the century, he performs in recital and as soloist with major orchestras throughout the world, combining master classes with his concert tours. His 25-year recor ing career has produced more than thirty disks for Vox, Candide, Turnabc Columbia, Audiofon and Disques.

In December, 1993, *Gramophone Magazine* listed Rosand among the 36 players - including Heifetz, Milstein and Szigeti - who have made the twentieth century's greatest recordings of violin music. Mr. Rosand begar his public performing career at the age of 9, when he shared a recital program at the Civic Opera House in Chicago with tenor Jan Peerce; the ne year he made his orchestra debut with the Chicago Symphony Orchestra conducted by Frederick Stock.

In 1944, Mr. Rosand entered The Curtis Institute of Music to study wit Efrem Zimbalist, working simultaneously with William Primrose and Mar Tabuteau in ensemble playing. Mr. Rosand joined the Curtis faculty in 1981.

Mischa Santora

Mischa Santora currently studies at The Curtis Institute of Music with Otto-Werner Mueller. The 24-year-old conductor and violinist recently received the Kiefer-Hablitzel Prize, Switzerland's most prestigious award. made his Swiss conducting debut in 1995 with the Armonia-Orchestra Lucerne and received the Kurt-Dienemann Award that same year.

Mr. Santora is currently principal guest conductor of the Lower Merion Symphony Orchestra and leads the Santa Maria Goretti High School Orchestra in Philadelphia. He served as assistant conductor of The Curti Opera Theatre in the 95-96 season, during which he performed the opera *Simon-Peter* by Daniel Ott with The Curtis Opera Theatre. Mr. Santora attended master classes with Mr. Mueller in Domaine Forget (Canada) an has been involved in supervising chamber music activities at The Curtis Institute of Music. He is a recipient of the Presser Music Award and a gra from the Whitaker Foundation.

As a violinist, Mr. Santora has received the Gyárfás Grant, the Ruggier Ricci Prize (Berlin, Germany), the Migros Educational Grant (Switzerlan as well as the first prize in the Swiss Music Competition.

A CONCERT OF NEW MUSIC BY
CONSTANT VAUCLAIN

Saturday, October 5, 1996
8:00pm

The Curtis Institute of Music
1726 Locust Street

Presented by
The colleagues, students and friends of Constant Vauclain
with support from
The University of Pennsylvania Department of Music
Penn Contemporary Music
The New School Institute of Temple University's Esther Boyer College of Music
Hosted by The Curtis Institute of Music

Constant Vauclain's contribution to musical culture in his native Philadelphia and far beyond has spanned six decades. As a composer, his works have enlivened concert life. As a scholar, his writings have stimulated discussion and dialogue among music theorists. As a teacher, his associations with no fewer than five institutions have enriched the lives of students throughout more than a half century.

After several years of composition studies in Philadelphia, Constant Vauclain traveled to Italy in the spring of 1935 to study with Rosario Scalero, the renowned teacher of many of the most distinguished American composers of this century. The following year he accompanied Scalero back to The Curtis Institute of Music where he continued his studies. Soon thereafter Vauclain became a member of the Curtis faculty and taught there until 1962. Beginning also in the late 1930's, he played an important role in the establishment of the theory program at The New School of Music, now a part of Temple University. In 1946-47 he taught at Princeton University. The following year he joined the music faculty of the University of Pennsylvania, where he remained until his retirement in 1979. After retirement from Penn, he taught courses in twentieth-century music for two years at Haverford College. Through all of these years and up to the present time he has composed a large body of works, many of which have been performed throughout the United States and also in Europe and South America. As tonight's program eloquently demonstrates, his work continues.

Thanks to the following for their assistance in enabling tonight's concert to take place:

Marcia Berner
Lawrence Bernstein
Richard Brodhead
Matthew Colucci
Thomas Connolly
Jeffrey Cornelius
Richard Foster
Eve Meyer
Eugene and Kathryn Narmour
James Primosch
Norman Smith
Lawrence Wagner
Richard Wernick
Eugene Wolf

Special thanks to Dean Robert Fitzpatrick and the staff of The Curtis Institute of Music for their generosity in hosting this concert.

PROGRAM

Sonata for Viola and Piano (1996)

I. Moderato
II. Quarter note = 144, con moto
III. Largo

Evelyn Jacobs Luise, viola
Michael Sheadel, piano

Sonata for Piano (1995-96)

I. Allegro moderato
II. Largo
III. Toccata: Presto

Charles Abramovic, piano

-Intermission-

Quintet for Piano and Strings (1994)

I. Eighth note = 104
II. Quarter note = 132
III. Eighth note = 80
IV. Quarter note = 144

Susan Nowicki, piano
Timothy Fain, violin
Elita Kang, violin
Valerie Johnson, viola
Glenn Fischbach, cello

EVELYN JACOBS LUISE is a graduate of Temple University and The Curtis Institute of Music, where she studied viola with Max Aronoff, chamber music with Jascha Brodsky, and counterpoint with Dr. Vauclain. Further viola studies were with Karen Tuttle. Evelyn Jacobs Luise has collaborated with the Curtis String Quartet, the Sokoloff-Brodsky-Cole Trio, the Temple and Philadelphia Trios and the Philadelphia Woodwind Quintet. For many years she has been violist with the Amado String Quartet and the Lenape Ensemble, as well as principal violist with the Opera Company of Philadelphia and the Bethlehem Bach Festival. She taught at The New School of Music until its merger with Temple University, and is now Adjunct Professor of Viola at Temple's Boyer College of Music.

MICHAEL SHEADEL has performed in the United States and Europe as both soloist and chamber musician. He appears frequently throughout the Delaware Valley with such ensembles as Network for New Music, Settlement Contemporary Players, and Orchestra 2001. With degrees in piano from the Eastman School of Music and the Peabody Conservatory, he earned the Doctor of Musical Arts degree from Temple University. Currently he is Coordinator of Secondary Piano at Temple's Boyer College of Music, where he teaches piano. In addition, he teaches for the Settlement Music School and Temple's Music Preparatory Division.

CHARLES ABRAMOVIC has won critical acclaim for his international performances as a soloist, chamber musician and collaborator with leading instrumentalists and singers. He made his solo orchestral debut at age 14 with the Pittsburgh Symphony, and has appeared as soloist with the Baltimore Symphony, the Colorado Philharmonic, the Florida Philharmonic, the Nebraska Chamber Orchestra and the Pennsylvania Sinfonia, among others. Appearing with such artists as Viktoria Mullova, Kim Kashkashian, and Robert McDuffie, he has been heard in major concert halls throughout the U.S., Canada, Europe and Asia, and these tours have included broadcasts for NPR, BBC, CBC and NHK-Japan radio and television. Actively involved in contemporary music, Mr. Abramovic has recorded works of Milton Babbitt, Joseph Schwanter, Gerald Levinson and others for CRI, Bridge and Koch International Classics. He currently resides in Philadelphia, where he is an Associate Professor of Keyboard Studies at Temple University's Boyer College of Music. He is an active participant in the musical life of the city, and has performed with groups such as Orchestra 2001, the Davidsbund Chamber Players, and the Penn Contemporary Players.

SUSAN NOWICKI is a faculty member of The Curtis Institute of Music where she coaches for the Vocal Studies department. She has served on the music staffs of the Philadelphia Singers, Opera Company of Philadelphia, and the Opera Festival of New Jersey. As a keyboardist, she has performed throughout the United States on piano, fortepiano and harpsichord, as soloist and in collaboration with prominent singers and instrumentalists appearing at venues such as Weill Recital Hall, Jordan Hall and the Kennedy Center. Locally she has performed with 1807 and Friends, the Philadelphia Classical Symphony, The Philadelphia Singers, and the Network for New Music. She has recently completed recordings of contemporary music for the Albany and Capstone labels.

TIMOTHY FAIN entered The Curtis Institute of Music in 1993, studying with Aaron Rosand; he currently studies with Victor Danchenko. Mr. Fain has performed as soloist with the Palisades Symphony and Marina del Rey/Westchester Symphony, and has given recitals in Southern California, the Pacific Northwest and Europe. During the 1994-95 season, he appeared in recital at the Ambassador Auditorium in Santa Monica, California and at the Royal Concertgebouw in Amsterdam. He was the winner of the first prize for American Music Performance at the Seventeen Magazine/General Motors National Concerto Competition in 1993, and has won the Palisades Symphony Young Artists Competition, the Marina del Rey/Westchester Symphony Young Artist Competition and the 1992 Los Angeles Philharmonic Spotlight Award.

ELITA KANG entered The Curtis Institute of Music in 1992, where she has been studying with Arnold Steinhardt and Yumi Ninomiya Scott. She has performed as soloist with the Juilliard Pre-College Chamber Ensemble and the Juilliard Pre-College Symphony. Concertmaster of The Curtis Symphony Orchestra in 1994-95, Ms. Kang was a featured soloist on Curtis' CD, conducted by André Previn and produced by EMI/Angel Records. She has also been a member of the New York String Orchestra, under the direction of the late Alexander Schneider, and the Juilliard Pre-College Orchestra. She was the winner of the 1992 American String Teachers Association Competition, the 1992 Juilliard Pre-College Faculty Award and the 1990 Wieniawski Competition at Juilliard.

VALERIE JOHNSON entered The Curtis Institute of Music in 1993, where she has studied with Karen Tuttle. She has performed as soloist with the Temple University Symphony Orchestra and has been a member of the Haddonfield Symphony Orchestra, South Jersey Symphony Orchestra, Bucks County Symphony Orchestra and Temple University Orchestra, among others. Ms.Johnson was the winner of Temple Music Preparatory School's Sixth Annual Concerto Competition and the 1990 Patrons of the North Penn Student Orchestras National School Orchestra Association Award. She was also a semifinalist in the 1990 Fischoff National Chamber Music Competition and received an award for performance in the 1992 PMEA Conference in Philadelphia.

GLENN FISCHBACH entered The Curtis Institute of Music in 1993, where he has been studying with Orlando Cole. He has performed as soloist with the Temple University Symphony Orchestra and Catholic University Symphony Orchestra. During the 1995-96 season, Mr. Fischbach served as principal cello of The Curtis Symphony Orchestra. He has been a member of the Fairfax Symphony Orchestra, Prince George's Philharmonic and the Maryland All-State Orchestra, among others. Winner of the 1990 Fischoff Chamber Music Competition (Junior Division), the 1993 Temple University Concerto Competition and the 1990 Catholic University Concerto Competition, he was also the recipient of a National Symphony Orchestra Youth Fellowship and was a finalist in the 1992 National Symphony Orchestra Young Soloists Competition.



The Curtis Institute of Music

1996-1997 SEASON

Gary Graffman, *President/Director*

Students at The Curtis Institute of Music

Bassoon
Martin Garcia
Edwin B. Garrigues Fellowship
Richard Hannan
Cyrus H. K. Curtis Fellowship
Mathieu Harel
Bok Foundation Fellowship
Ryan Simmons
Louisa Knapp Curtis Fellowship

Clarinet
Woongjo David Chang
Curtis Alumni Fellowship
Keith Lipson
Felix Meyer Fellowship
Anthony McGill
Cyrus H. K. Curtis Fellowship
Martin Scalona
Bok Foundation Fellowship

Composition
Chia-Yu Hsu
Edith Evans Braun Fellowship
Daniel Kellogg
Edith Evans Braun Fellowship
Dmitri Levkovich
Bok Foundation Fellowship
Daniel Ott
Jeanette S. Epstein Memorial Fellowship

Conducting
Sarah Hicks
Cyrus H. K. Curtis Fellowship
Sarah Xanthe Ioannides
Friends of Curtis Fellowship
Amir Kats
Leopold Stokowski Fellowship
Mischa Santora
Leopold Stokowski Fellowship
Ki-sun Sung
Mary Louise Curtis Bok Fellowship

Double Bass
Jordan Anderson
Bok Foundation Fellowship
Charles Barr
Cyrus H. K. Curtis Fellowship
Jonathan Burnstein
Louisa Knapp Curtis Fellowship
Yuching Mark Huang
Curtis Alumni Fellowship
Jeremy Kurtz
Bok Foundation Fellowship
Aaron D. Robertson
Mary Louise Curtis Bok Fellowship
Mary Wheelock
Bok Foundation Fellowship

Flute
Li-Chu Jessica Huang
Cyrus H. K. Curtis Fellowship
In Tiffany Lee
Bok Foundation Fellowship
Min Sang Park
Friends of Curtis Fellowship
Mimi Stillman
Louisa Knapp Curtis Fellowship

Harp
Laura Caramellino
Mary Louise Curtis Bok Fellowship
Ines Hur
Cyrus H. K. Curtis Fellowship
Valerie Muzzolini
Bok Foundation Fellowship
Deanne van Rooyen
Louisa Knapp Curtis Fellowship

Horn
Adam Iascone
Mary Louise Curtis Bok Fellowship
Andrew Karr
Edwin B. Garrigues Fellowship
Gabriel Kovach
Cyrus H. K. Curtis Fellowship
Paul LaFollette
Bok Foundation Fellowship
Ross Pekar
Louisa Knapp Curtis Fellowship
Katherine Wang
Curtis Alumni Fellowship

Oboe
Geoffrey Deemer
Friends of Curtis Fellowship
Adam Hollander
Cyrus H. K. Curtis Fellowship
Janet Miller
Mary Louise Curtis Bok Fellowship
Katherine Needleman
Bok Foundation Fellowship

Organ
Kenneth Cowan
Cyrus H. K. Curtis Fellowship
Paul Jacobs
Cyrus H. K. Curtis Fellowship
Rebecca Kleintop
Cyrus H. K. Curtis Fellowship

Piano
Sonia Chan
Mary Louise Curtis Bok Fellowship
Grace Hsiao-Ching Chung
Louisa Knapp Curtis Fellowship
Heather Conner
Lester Henry Grundy Fellowship
Stewart Goodyear
Kenneth Eric Weisner Memorial Fellowship
Jee-Min Hong
Robert Ehrman Fellowship
Kook Hee Hong
Louisa Knapp Curtis Fellowship
Elaine Hou
Friends of Curtis Fellowship
Ieva Jokubaviciute
Cyrus H. K. Curtis Fellowship
Vitalij Kuprij
Mary Louise Curtis Bok Fellowship
Han-Chien Lee
Curtis Alumni Fellowship
Jennifer Lim
Edna Harkness Fellowship
Emi Nakajima
Robert Ehrman Fellowship
Anat Paul
Jean J. Sterne Fellowship
Anna Polonsky
David H. Springman Memorial Fellowship
Connie Shih
Edna Harkness Fellowship
Akiko Tominaga
Mary Louise Curtis Bok Fellowship
Daniel Alfred Wachs
Edna Harkness Fellowship
Natalie Zhu
Lester Henry Grundy Fellowship
Andrius Zlabys
Cyrus H. K. Curtis Fellowship

Percussion
David Goodman
Friends of Curtis Fellowship
Gregory Lecoeur
Mary Louise Curtis Bok Fellowship
Yun Park
Louisa Knapp Curtis Fellowship
Charles Settle
Curtis Alumni Fellowship

Trombone
Matthew Dohanian
Mary Louise Curtis Bok Fellowship
Joseph McEttrick
Cyrus H. K. Curtis Fellowship
Jeff Swords
Bok Foundation Fellowship
Bill C. Thomas
Mary Louise Curtis Bok Fellowship

Trumpet
Paul Jeffrey
Bok Foundation Fellowship
Brian Osborne
Curtis Alumni Fellowship
Karl Sweedy
Cyrus H. K. Curtis Fellowship

Tuba
Charles Giannelli
Dr. Bong S. Lee Fellowship

Viola
Che-Hung Chen
Cyrus H. K. Curtis Fellowship
Che-Yen Chen
Louisa Knapp Curtis Fellowship
Nicholas Cords
Friends of Curtis Fellowship
Danielle Farina
Mary Louise Curtis Bok Fellowship
Marylène Gingras-Roy
Ruth and Eugene Helmer Fellowship
Hung-Wei Huang
Louisa Knapp Curtis Fellowship
Kirsten Johnson
Bok Foundation Fellowship
Valerie Johnson
Mary Louise Curtis Bok Fellowship
Melissa Reardon
Cyrus H. K. Curtis Fellowship
Carolyn Riley
Bok Foundation Fellowship
Burchard Tang
Louisa Knapp Curtis Fellowship
Jessica Thompson
Mary Louise Curtis Bok Fellowship

Violin
Ju Young Baek
Bok Foundation Fellowship
Evan Bialostozky
Cyrus H. K. Curtis Fellowship
Sara Bitlloch
Mary Louise Curtis Bok Fellowship
Angelia Cho
Friends of Curtis Fellowship
Nathan Cole
Curtis Alumni Fellowship
Carrie Dennis
Louisa Knapp Curtis Fellowship
Jason De Pue
Bok Foundation Fellowship
Timothy Fain
Efrem Zimbalist Fellowship
Jonathan Gandelsman
Cyrus H. K. Curtis Fellowship
Hilary Hahn
Mr. & Mrs. Shaun F. O'Malley Fellowship
Reina Inui
Louisa Knapp Curtis Fellowship
Hannah Hyo-Bin Jin
Cyrus H. K. Curtis Fellowship
Leila Josefowicz
Edwin B. Garrigues Fellowship
Ning Kam
Mary Louise Curtis Bok Fellowship
Elita Kang
Jean J. Sterne Fellowship

Judy Kang
Cyrus H. K. Curtis Fellowship
Nicolas Kendall
Friends of Curtis Fellowship
Paul Kim
Mary Louise Curtis Bok Fellowship
Soovin Kim
Louisa Knapp Curtis Fellowship
Daniel Kossov
Jack Wolgin Fellowship
Margaret Kwon
Bok Foundation Fellowship
Hee-Jin Leem
Mary Louise Curtis Bok Fellowship
Jasmine Lin
Curtis Alumni Fellowship
Jessica Linnebach
Grace Sherman Fellowship
Mu Na
Florence R. Laden Memorial Fellowship
Jenny Oaks
Edwin B. Garrigues Fellowship
Mikhail Ovrutsky
Bok Foundation Fellowship
Chang Tina Qu
Cyrus H. K. Curtis Fellowship
Phillip Roy
Bok Foundation Fellowship
Kerri Ryan
Friends of Curtis Fellowship
Yuki Shimizu
Louisa Knapp Curtis Fellowship
Karen Sinclair
Mary Louise Curtis Bok Fellowship
Matthew Trusler
Cyrus H. K. Curtis Fellowship
Ming Huan Xu
David H. Springman Memorial Fellowship

Violoncello
Arash Amini
Bok Foundation Fellowship
Na-Young Baek
Cyrus H. K. Curtis Fellowship
Aaron Choi
Mary Louise Curtis Bok Fellowship
Jeongjoo Choi
Bok Foundation Fellowship
Miguel Angel Clares
Curtis Alumni Fellowship
Glenn Fischbach
Mary Louise Curtis Bok Fellowship
Victoria Hurt
Louisa Knapp Curtis Fellowship
Heui-Un Gloria Kim
Mary Louise Curtis Bok Fellowship
Ludmila Konstantinova
Friends of Curtis Fellowship
Daniel Lee
Jacqueline Du Pré Memorial Fellowship
Inna Nassidze
Bok Foundation Fellowship
Margo Tatgenhorst
David H. Springman Memorial Fellowship
Kaori Yamagami
Louisa Knapp Curtis Fellowship

Vocal Studies
Ted Christopher
Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship
Quirijn de Lang
Cyrus H. K. Curtis Fellowship
Ramone Diggs
Bok Foundation Fellowship
Edith Dowd
Mary Louise Curtis Bok Fellowship
Courtney Durham
Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship
Rachael Garcia
Cyrus H. K. Curtis Fellowship
Margarita Gomez
Bok Foundation Fellowship
Randall Gregoire
Cyrus H. K. Curtis Fellowship
Jessica Jones
Friends of Curtis Fellowship
Shane Shinuk Kim
William Horne Fellowship
Sung-Ji Kim
Curtis Alumni Fellowship
Csaba Markovits
Mary Louise Curtis Bok Fellowship
Donald Marrazzo
Louisa Knapp Curtis Fellowship
Jason Marus
Cyrus H. K. Curtis Fellowship
Siphiwe McKenzie
Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship
Neil Michaels
Mary Louise Curtis Bok Fellowship
Rachel Mondanaro
Louisa Knapp Curtis Fellowship
Sinéad Mulhern
Edwin B. Garrigues Fellowship
Jeffrey Picón
Bok Foundation Fellowship
Junghack Seo
Cyrus H. K. Curtis Fellowship
Rinat Shaham
Louisa Knapp Curtis Fellowship
Karen Slack
Friends of Curtis Fellowship
Nigel Smith
Mary Louise Curtis Bok Fellowship
Ge-Qun Wang
Bok Foundation Fellowship
Holly Weinheimer
Cyrus H. K. Curtis Fellowship
Daryl Young
Mary Louise Curtis Bok Fellowship

Performance Faculty, 1996-97

Bassoon
Bernard Garfield

Clarinet
Donald Montanaro

Composition
David Loeb
Ned Rorem

Conducting
Otto-Werner Mueller

Double Bass
Harold Hall Robinson
Roger Scott

Flute
Julius Baker
Jeffrey Khaner

Harp
Marilyn Costello

Harpsichord
Lionel Party

Horn
Barry Tuckwell

Oboe
Richard Woodhams

Organ
John Weaver

Piano
Leon Fleisher
Claude Frank
Gary Graffman
Seymour Lipkin
Peter Serkin
Eleanor Sokoloff

Timpani and Percussion
Michael Bookspan
Don Liuzzi

Trombone
Glenn Dodson

Trumpet
Frank Kaderabek

Tuba
Paul Krzywicki

Viola
Joseph de Pasquale
Michael Tree
Karen Tuttle

Violin
Victor Danchenko
Rafael Druian
Pamela Frank
Felix Galimir
Jaime Laredo
Peter Oundjian*
Aaron Rosand,
The Dorothy Richard Starling Chair in Violin Studies
Yumi Ninomiya Scott
Arnold Steinhardt

Violoncello
Orlando Cole
David Soyer
Peter Wiley

Vocal Studies (Voice and Opera Programs)
Mikael Eliasen,
Head of Department
Susan Shiplett Ashbaker
Marlena Kleinman Malas
Susan Nowicki
Danielle Orlando
Joan Patenaude-Yarnell
Donald St. Pierre
Galina Vishnevskaya*
Edward Zambara

Staff Pianists
Li Jian
Meng-Chieh Liu
Hugh Sung

*Visiting Faculty

The Curtis Institute of Music

When Mary Louise Curtis Bok first opened the doors of The Curtis Institute of Music on October 1, 1924, her mission was to train exceptionally gifted young musicians for careers as performing artists on the highest level. Mrs. Bok's vision, love of music and demand for excellence led her to establish a conservatory that has consistently ranked among the leading music schools in the world.

In 1924, with artistic insights from Leopold Stokowski and Josef Hofmann, Mrs. Bok assembled a faculty that would attract the most promising students, including such artist/teachers as Leopold Auer, Josef Hofmann, William Kincaid, Marcella Sembrich, Leopold Stokowski, Marcel Tabuteau and Efrem Zimbalist. The relationship between teacher and student has always been of primary importance, and today the faculty of The Curtis Institute of Music includes some of the most celebrated musicians of the 20th century.

In 1928, at the request of Josef Hofmann, The Institute began a full-scholarship policy, and today it remains the only major conservatory to do so. Students continue to be accepted for study at Curtis exclusively on the basis of their artistic talent and promise.

Over the years, countless Curtis graduates have gone on to make musical history as solo performers, composers and conductors. Curtis alumni can be found in virtually every major orchestra in the U.S. and Canada. The presence of Curtis-trained players is striking among the "Big Five" American symphony orchestras, where Curtis alumni occupy nearly 30% of the principal desks. Curtis vocal alumni are equally impressive: Over the years, 40 alumni have sung with the Metropolitan Opera.

Proportionately, The Curtis Institute of Music has produced the largest body of notable performing musicians of any conservatory in the world. In 1924, Leopold Stokowski predicted that Curtis "will become the most important musical institution of our country, perhaps of the world." That sentiment was echoed nearly 70 years later by cellist Mstislav Rostropovich when he said, "Curtis is unique, not only in the United States, but in the whole world."



The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season

FIRST STUDENT RECITAL

Monday October 14, 1996, 8:00 p.m.
Curtis Hall

Trio for Horn, Violin, and Piano in Eb major, Op. 40 — Johannes Brahms (1833-1897)
Andante
Scherzo: allegro
Adagio mesto
Finale: allegro con brio
Andrew Karr, horn
Phillip Roy, violin
Anna Polonsky, piano

Duo for Oboe and Viola — Alvin Etler (1913-1973)
(Four discrete movements, untitled)
Janet Miller, oboe Danielle Farina, viola

INTERMISSION

Three Fantasy Pieces, Op. 111 — Robert Schumann (1810-1856)
Sehr rasch, mit leidenschaftlichten Vortrag
Ziemlich langsam
Kräftig und sehr markiert

Three Scenes from Petrouchka (1921) — Igor Stravinsky (1882-1971)
Danse russe
Chez Petrouchka
La Semaine grasse
Vitalij Kuprij, piano

)DENTS AND THEIR TEACHERS

Phillip Roy, student of Victor Danchenko
Andrew Karr, student of Barry Tuckwell
Anna Polonsky, student of Peter Serkin
anet Miller, student of Richard Woodhams
Danielle Farina, student of Karen Tuttle
Vitalij Kuprij, student of Gary Graffman

d Kornblum,
Director of Student Recitals

Dr. Vladimir Sokoloff,
Director of Concert Programs
Emeritus

Student Recital Programs
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like —
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday and Thursday (concerts on a limited basis only)
   - 5 for Saturday and Sunday (concerts on a limited basis only)
3) After listening to one day's program, press the number of the next day's program you'd like and you will be given that information as well.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The 1996-97 Series of Free Student Recitals in Curtis Hall is made possible by the generous support of:

ARCO Chemical Company

CIGNA Foundation

The Philadelphia Inquirer and Philadelphia Daily News

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Our thanks and deep appreciation!

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

SECOND STUDENT RECITAL

Wednesday October 16, 1996
Curtis Hall, 8:00 p.m.

An Evening with The Curtis Opera Theatre

Samson et Dalila — Camille Saint-Saëns (1835-1921)

Duet: Dalila and High Priest
Edith Dowd, mezzo-soprano
Nigel Smith, baritone
Mikael Eliasen, piano

Faust — Charles Gounod (1818-1893)

Avant de quitter ces lieux
Jason Marus, baritone
Mikael Eliasen, piano

Salut! Demeure chaste
Jeffrey Picón, tenor
Mikael Eliasen, piano

Les pêcheurs de perles — Georges Bizet (1838-1875)

Comme autre fois
Siphiwe McKenzie, soprano
Danielle Orlando, piano

Au fond du temple saint
Ge Qun Wang, tenor
Jason Marus, baritone
Mikael Eliasen, piano

Don Pasquale — Gaetano Donizetti (1797-184[illegible])

Quel guardo il cavaliere
Sung-Ji Kim, soprano
Danielle Orlando, piano

cia di Lammermoor — Donizetti

extet

Lucia: Rachel Mondanaro, soprano — Alice: Edith Dowd, mezzo-soprano
Edgardo: Shane Shinuk Kim, tenor — Arturo: Ge Qun Wang, tenor
Enrico: Nigel Smith, baritone — Raimondo: Neil Michaels, baritone
Danielle Orlando, piano

-INTERMISSION-

)si fan tutte — Wolfgang Amadeus Mozart (1756-1791)

Come scoglio

Jessica Jones, soprano
Danielle Orlando, piano

)anon Lescaut — Giacomo Puccini (1858-1924)

n quelle trine morbide

Sinéad Mulhern, soprano
Mikael Eliasen, piano

Poiché, tu voi saper

Sinéad Muhern, soprano
Nigel Smith, baritone
Mikael Eliasen, piano

lamico Fritz — Pietro Mascagni (1863-1945)

Son pochi fior

Margarita Gomez, soprano
Mikael Eliasen, piano

Il padrona fra poco

Margarita Gomez, soprano
Shane Shinuk Kim, tenor
Mikael Eliasen, piano

Matilde di Sabrand — Gioachino Rossini (1792-1868)

Sextet

Countess: Siphiwe McKenzie — Matilde: Edith Dowd — Corradino: Jeffrey Picón
Aliprando: Jason Marus — Isidoro: Nigel Smith — Girardo: Neil Michaels
Danielle Orlando, piano

ll of the above singers are students in the Opera Department under the direction of Mikael Eliasen.

oward Kornblum,
Director of Student Recitals

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

Biographies

Ford Lallerstedt

A native of Atlanta, Georgia, Ford Lallerstedt has been on the Curtis faculty since 1973 and is currently chair of the theory and music history department. He began studying piano at the age of five, and in 1970 he entered the Juilliard School to study organ with Vernon de Tar. In 1973 he won prizes in organ performance and was awarded teaching fellowships in piano and solfège at Juilliard, from which he received his Bachelor of Music, Master of Music and Doctor of Musical Arts degrees. Dr. Lallerstedt studied musicology with Gustave Reese, conducting with Warren Brown and musical analysis with Jacob Druckman, Vincent Persichetti and Roger Sessions. As an organist, he made his New York debut at Alice Tully Hall in 1979 and has performed in Europe and throughout the U.S. He founded the Wahnfried Chamber Orchestra in 1985, and he serves as accompanist and recital partner for mezzo-soprano Brenda Boozer. In addition to his position at Curtis, Dr. Lallerstedt is a member of the organ faculty at the Mannes College of Music.

Courtney Durham

A fourth-year student at The Curtis Institute of Music, Ms. Durham is in her first year of the Master of Music in Opera program. She received her Bachelor of Music from Depauw University and has appeared in numerous roles at the Depauw Opera Theater, the Chautauqua Institution and The Curtis Opera Theatre, including the world premiere of Jonathan Holland's *Naomi in the Living Room* last season. In 1997, Ms. Durham will appear in The Curtis Opera Theatre's production of Poulenc's one-person opera, *La voix humaine*. She currently studies with Marlena Kleinman Malas at Curtis and has worked in master classes with Regine Crespin, Galina Vishnevskaya and Tom Krause.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season

THIRD STUDENT RECITAL

Friday, October 18, 1996
Church of the Holy Trinity, Rittenhouse Square
8:00 p.m.

❧

The Symphony Orchestra of The Curtis Institute of Music
Ford Lallerstedt, conductor
Courtney Durham, soprano

Symphony No. 3, *Symphony of Lamentation Songs*, Op. 36 (1976) — Henryk Górecki (b. 1933)

Lento-sostenuto tranquillo ma cantabile
Lento e largo-tranquillissimo
Lento-cantabile-semplice

Courtney Durham is a student in the Opera Department under the direction of Mikael Eliasen.

Howard Kornblum
Director of Student Recitals

Dr. Vladimir Sokoloff
Director of Concert Division Emeritus

Program Notes by Ford Lallerstedt

Symphony No. 3, *Symphony of Lamentation Songs*
Henryk Górecki

How could anyone conceptualize, understand or sympathize with the massacre of six million people? There is no way to understand it historically. There is no way to view it rationally or intellectually. It can only be understood by relating it in some way to our own inner experience. Gorecki has taken an atrocity, one of the worst in modern times, and has attempted to bring us in touch with the content of that event -- the experience of fear, intense personal pain, sorrow, desperation and also hope and faith. He does this not by depicting the historical facts, but by creating a musical image that demands emotional involvement.

Composed during the fall and winter of 1976 and dedicated to the composer's wife, the Third Symphony is the fulfillment of a preoccupation of Górecki's that is linked to his earlier symphonies and deeply embedded in the composer's personal history and geography. Close to the city of Katowice, where Górecki composed the Third Symphony, lies the Polish town of Oswiecem, better known to the world by its German name: Auschwitz.

Glancing at the character headings for each of the three movements, one finds it difficult to imagine this symphony producing any effect other than monotony. Yet, the work has a powerful impact on audiences. Górecki uses repeated material in a most contemporary way to create the necessary emotional tension and pathos for the poetry. This is music that is meant to make us search through our own experience of sorrow and suffering so that a connection to a greater or universal consciousness can be made. The repetitive patterns of orchestral sonorities are calculated to suspend our notion of time, our notion of history. By doing this we are forced to respond in the present, to the emotions stimulated even more specifically by the impassioned vocal line. The experience becomes real by our own personal response.

The first movement consists of two halves of a ten-voice canon for strings based on the Gregorian melody, *De Profundis*. The canons are divided symmetrically but in revered relationship by a setting of the 15th-century Polish prayer known as the *Holy Cross Lament*. The second and third movements balance the first movement. Both are song-like settings of Polish texts. The second movement is a prayer inscribed on a cell wall of a Gestapo prison by a Polish teenager in 1944. The third movement's text is based on a traditional Polish folk song by a mother who has lost her son to the ravages of war. Unlike the canonic repetitions of the first movement, the second and third use an ostinato-like harmonic web creating a mist through the vocal line. Not until the close of the third movement is the veil of sorrow lifted. The "transcendental" A major tonality emerges proclaiming the message of redeeming love.

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Seventy-third Season 1996/1997

FOURTH STUDENT RECITAL

Monday October 21 1996
Curtis Hall, 8:00 p.m.

Concerto for Flute and Harp in C major, K. 299 — Wolfgang Amadeus Moz (1756-179
Allegro
Andantino
Rondo: allegro
Min Park, flute Laura Caramellino, harp
Sarah Hicks, conductor Janet Miller, oboe
Adam Hollander, oboe Katherine Wang, horn
Gabriel Kovach, horn Jessica Linnebach, violin
Evan Bialostozky, violin Karen Sinclair, violin
Mischa Santora, violin Nathan Cole, violin
Nicholas Kendall, violin Mu Na, violin
Marylène Gingras-Roy, viola Brian Chen, viola
Victoria Hurt, cello Kaori Yamagami, cello
Jonathan Burnstein, contrabass

INTERMISSION

Sonata for Piano and Cello in F major, Op. 99 — Johannes Brahn (1833-189
Allegro vivace
Adagio affetuoso
Allegro passionato
Allegro molto
Grace Hsiao-Ching Chung, piano Daniel Lee, cello

Nocturne in E major, Op. 62, No. 2 — Frederick Chop (1810-184

Etudes-tableaux, Op. 39 — Sergei Rachmanino (1873-194
No. 1
No. 2
No. 4
No. 5
Heather Conner, piano

TUDENTS AND THEIR TEACHERS

lin Park, student of Julius Baker and Jeffrey Khaner
aura Caramellino, student of Marilyn Costello
arah Hicks, student of Otto-Werner Mueller
race Hsiao-Ching Chung, student of Seymour Lipkin
aniel Lee, student of Orlando Cole
eather Conner, student of Eleanor Sokoloff

loward Kornblum
Director of Student Recitals

Dr. Vladimir Sokoloff
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

FIFTH STUDENT RECITAL

Wednesday October 23 1996
Curtis Hall, 8:00 p.m.

Quartet in C major for Flute and Strings, K. 285b — Wolfgang Amadeus Mozar
(1756-1791
Allegro
Theme and Variations
Andantino
Mimi Stillman, flute Ming-Huan Xu, violin
Hung-Wei Huang, viola Miguel-Angel Clares, cello

Fantasy on Themes from Gounod's Faust — Henryk Wienia
(1837-1
Ju Young Baek, violin
Hugh Sung , piano

INTERMISSION

Violin Concerto in D minor, Op. 47 — Jean Si
(1865-
Allegro moderato
Adagio di molto
Allegro, ma non troppo
Jonathan Gandelsman, violin
Hugh Sung, piano

'UDENTS AND THEIR TEACHERS

mi Stillman, student of Julius Baker & Jeffrey Khaner
.ng Huan Xu, student of Victor Danchenko
ıng-Wei Wang, student of Joseph de Pasquale & Michael Tree
iguel-Angel Clares, student of Peter Wiley
Young Baek, student of Aaron Rosand
ıgh Sung, Staff Pianist
nathan Gandelsman, student of Peter Oundjian & Arnold Steinhardt

aren Tuttle & Jeffrey Khaner prepared the Mozart

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Director of Student Recital Series

Dr. Vladimir Sokoloff
Director of Concert Programs Emeritus

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SIXTH STUDENT RECITAL

Friday October 25 1996
Curtis Hall, 8:00 p.m.
An Evening with the Curtis Voice Department

Lebenslust — Franz Schuber (1797-1828)
Quirijn de Lang, baritone Ramone Diggs, tenor
Rachael Garcia, soprano Karen Slack, soprano
Donald St. Pierre, piano

Der Wanderer — Schuber
Quirijn de Lang
Donald St. Pierre, piano

Licht und Liebe — Schuber
Ramone Diggs
Rachael Garcia
Donald St. Pierre, piano

Nun wer die Sehnsucht kennt — Schube
Rachael Garcia
Donald St. Pierre

Der Tanz — Schube
Quirijn de Lang Ramone Diggs
Rachael Garcia Karen Slack
Donald St. Pierre, piano

This season we celebrate
the Schubert bicentennial

Zueignung, Op. 10, No. 1
Allerseelen, Op. 10, No. 8
Wiegenlied, Op. 41, No. 1
Cäcilie, Op. 27, No. 2 — Richard Strauss (1864-1949)
Karen Slack
Mikael Eliasen, piano

n *Pasquale: Bella siccome un angelo* — Gaetano Donizetti (1797-1848)
Daryl Young, baritone
Donald St. Pierre, piano

perfido!, Op. 65 — Ludwig van Beethoven (1770-1827)
Courtney Durhma, soprano
Mikael Eliasen, piano

ignor Bruschino: Ah, se il colpo arrivo a fare — Giaocchino Rossini (1792-1868)
Quirijn de Lang
Ramone Diggs
Donald St. Pierre, piano

TERMISSION

Stay, My Love, Do Not Leave, Op. 4, No. 1 — Sergei Rachmaninoff (1837-1943)

e Small Word, Op. 28, No.6 — Peter Ilich Tchaikovsky (1840-1893)

he Silence of the Secret Night, Op. 4, No. 3 — Rachmaninoff
Neil Michaels, baritone
Mikael Eliasen, piano

Tote Stadt: Marietta's Lied — Erich Wolfgang Korngold (1897-1957)
Karen Slack, soprano
Mikael Eliasen, piano

n *Quichotte à Dulcinée* — Maurice Ravel (1875-1937)
Chanson romanesque
Chanson épique
Chanson à boire
Quirijn de Lang
Mikael Eliasen, piano

ear Trembles, op. 6, No. 4 — Tchaikovsky
rning, I Wait Now Alone, op. 73, No. 6
he but the Lonely heart, op. 6, No. 6
n Juan's Serenade, Op. 38, No. 1
Daryl Young
Mikael Eliasen, piano

Soliloquy — John Wo
Ramone Diggs — (1901-196
Donald St. Pierre, piano

My Lord, What a Morning — Traditional Spiritua
Ride On King Jesus
Ramone Diggs
Donald St. Pierre, piano

The Tender Land: The Promise of Living — Aaron Copla
(1900-199
Quirijn de Lang Ramone Diggs
Courtney Durham Rachael Garcia
Neil Michaels Karen Slack
Daryl Young Mikael Eliasen and Donald St. Pierre, piano

STUDENTS AND THEIR TEACHERS

Courtney Durham and Neil Michaels are students
in the Opera Master's Program with Mikael Eliasen
Quirijn de Lang, Rachael Garcia, Karen Slack, and Daryl Young
are students of Marlena Kleinman Malas in the Voice Department
Ramone Diggs is a student of Joan Patenaude-Yarnell in the Voice Department

Howard Kornblum, Director of Student Recitals

Dr. Vladimir Sokoloff, Director of Concert Programs, Emeritus

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SEVENTH STUDENT RECITAL

Monday October 28 1996
Curtis Hall, 8:00 p.m.

Piano Sonata in B-flat major, K. 533 — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante cantabile
Allegretto gracioso
Natalie Zhu, piano

Poème for Violin and Piano, Op. 25 — Ernest Chausso (1855-189
Mikael Ovrutsky, violin
Hugh Sung, piano

Introduction and Variations on "Nel cor più non mi sento" — Niccolo Paganir
(From Paisiello's *La Molinara)* *(1782-184*
Mikael Ovrutsky, violin

INTERMISSION

Quintet for Piano and Strings in A major, Op. 81 — Antonin Dvoř (1841-190
Allegro ma non troppo
Dumka: andante con moto
Scherzo: furiant
Finale: allegro
Phillip Roy, violin
Daniel Kossov, violin
Che-Hung Chen, viola
Na-Young Baek, cello
Natalie Zhu, piano

E STUDENTS AND THEIR TEACHERS

alie Zhu, student of Gary Graffman
hail Ovrutsky, student of Yumi Ninomiya Scott
gh Sung, Staff Pianist
lip Roy, student of Victor Danchenko
uel Kossov, student of Victor Danchenko
-Hung Chen, student of Joseph de Pasquale
Young Baek, student of Orlando Cole

x Galimir prepared the Dvořák

vard Kornblum, Director of Student Recitals

Vladimir Sokoloff, Director of Concert Programs, Emeritus

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EIGHTH STUDENT RECITAL

Wednesday October 30 1996
Curtis Hall, 8:00 p.m.

Prayer, No. 1 from Jewish Life — Ernest Bloc
(1880-195

B. B. Wolf: An Apologia — Jon De
(b. 194

Csárdás — Vittorio Mor
(1868-192
(Arranged by Jeremy Kurtz)
Jeremy Kurtz, contrabass
Daniel Wachs, piano

Quartet for Strings in D major, K.575 — Wolfgang Amadeus Moz
(1756-17
Allegretto
Andante
Menuetto: allegretto, trio
Allegretto
Judy Kang, violin
Daniel Kossov, violin
Che-Hung Chen, viola
Na-Young Baek, cello

INTERMISSION

Klavierstücke, Op. 118 — Johannes Bra
(1833-18
1 Intermezzo, A minor 2 Intermezzo, A major
3 Ballade, G minor 4 Intermezzo, F minor
5 Romance, F major 6 Intermezzo, E-flat minor

ino Sonata, Op. 26 (1949) — Samuel Barber (1910-1981)

Allegro energico
Allegro vivace e leggiero
dagio mesto
Fuga: allegro con spirito
Stewart Goodyear, piano

TUDENTS AND THEIR TEACHERS

emy Kurtz studies with Harold Robinson
niel Wachs studies with Seymour Lipkin
dy Kang studies with Aaron Rosand
niel Kossov studies with Victor Danchenko
e-Hung Chen studies with Joseph de Pasquale
a-Young Baek studies with Orlando Cole
Sewart Goodyear studies with Leon Fleisher

aren Tuttle prepared the Mozart

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r. Vladimir Sokoloff,
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NINTH STUDENT RECITAL

Friday November 1 1996
Curtis Hall, 8:00 p.m.

Sonata Nº 1 for Violin and Piano in A major, Op. 13 — Gabriel Faur
(Transcribed for flute and piano) — (1845-192
Allegro molto
Andante
Allegro vivo
Allegro quasi presto
Mimi Stillman, flute
Li Jian, piano

Sonata for Solo Violin Nº 6, Op. 27/6 — Eugène Ysa
(à Manuel Quiroga) — (1858-193
In one continuous movement
Soovin Kim, violin

INTERMISSION

Piano Concerto Nº 3 in C minor, Op. 37 — Ludwig van Beethov
Allegro con brio — (1770-182
Largo
Rondo: allegro
Sonia Chan, piano
Hugh Sung, piano

UDENTS AND THEIR TEACHERS

mi Stillman studies with Julius Baker & Jeffrey Khaner
Jian, Staff Pianist
ovin Kim studies with Jaime Laredo & Victor Danchenko
nia Chan studies with Leon Fleisher
g Sung, Staff Pianist

ward Kornblum
Director of The Student Recital Series

: Vladimir Sokoloff,
Director of Concert Programs Emeritus

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

TENTH STUDENT RECITAL

Monday November 4 1996
Curtis Hall, 8:00 p.m.

Partita for Solo Violin No. 2 in D minor, S. 1004 — Johann Sebastian Bac (1685-175(
Allegro - Courante - Sarabande - Gigue - Ciaconna
Jason DePue, violin

Piano Sonata No. 31 in A-flat major, Op. 110 — Ludwig van Beethov (1770-182
Moderato cantabile, molto espressivo
Allegro molto
Adagio ma non troppo - Arioso dolente - Fuga - Allegro ma non troppo - L'istesso tempo di arioso - L'inversione della fuga
Emi Nakajima, piano

INTERMISSION

Sonata for Solo Cello — George Cru (b. 19
Fantasia
Tempo pastorale con variazioni
Toccata
Daniel Lee, cello

Piano Trio No. 2 in C minor, Op. 66 — Felix Mendelssc (1809-18
Allegro energico e con fuoco
Andante espressivo
Scherzo: molto allegro quasi presto
Finale: allegro appassionato
Sara Bitlloch, violin
Miguel-Angel Clares, cello
Daniel Alfred Wachs, piano

UDENTS AND THEIR TEACHERS

on DePue studies with Aaron Rosand
i Nakajima studies with Claude Frank
niel Lee studies with Orlando Cole
a Bitlloch studies with Rafael Druian
guel-Angel Clares studies with Peter Wiley
niel Alfred Wachs studies with Seymour Lipkin

ael Druian prepared the Mendelssohn

ward Kornblum
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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

ELEVENTH STUDENT RECITAL

Wednesday November 6 1996
Curtis Hall, 8:00 p.m.

Fantasy on Themes from Gounod's Faust, Op. 20 — Henryk Wieniawsl (1835-188(
Carrie Dennis, violin
Grace Hsiao-Ching Chung, piano

Sonata No. 2 for Cello and Piano in D major, Op. 58 — Felix Mendelssol (1809-184
Allegro assai vivace
Allegretto scherzando
Adagio
Molto adagio e vivace
Inna Nassidze, cello
Connie Shih, piano

INTERMISSION

Sonata No. 1 for Violin and Piano, Op. 80 — Sergei Prokofi (1891-19
Andante assai
Allegro brusco
Andante
Allegrissimo
Soovin Kim, violin
Li Jian, piano

UDENTS AND THEIR TEACHERS

rie Dennis studies with Victor Danchenko
.ce Chiao-Ching Chung studies with Seymour Lipkin
a Nassidze studies with David Soyer
nnie Shih studies with Claude Frank
vin Kim studies with Jaime Laredo & Victor Danchenko
ian is a Staff Pianist

lward Kornblum,
Director of Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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TWELFTH STUDENT RECITAL

Friday November 8 1996
Curtis Hall, 8:00 p.m.

Les Illuminations, Op. 18 — Benjamin Britt
(Poems by Arthur Rimbaud) — (1913-197
I Fanfare II Villes III a. Phrase b. Antique
IV Royanté V Marine VI Interlude VII Being Beauteous
VIII Parade IX Départ
Jessica Jones, soprano Sarah Xanthe Ioannides, conductor
Ning Kam, Mu Na, Evan Bialostozky, Daniel Kossov, Mischa Santora, violins
Jonathan Gandelsman, Nicholas Kendall, Matthew Trusler, violins
Carolyn Riley, Che-Hung Chen, Jessica Thompson, Melissa Reardon, violas
Miguel-Angel Clares, Daniel Lee, Kaori Yamagami, Victoria Hurt, cellos
Jonathan Burnstein and Mary Wheelock, double basses

INTERMISSION

Sonata in A minor, D. 821 "Arpeggione" — Franz Schube
Allegro moderato — (1797-182
Adagio
Allegretto
Aaron Choi, cello
Heather Conner, piano

Cantilène et Rondo, Op. 75 — Henri Buss
Andante tranquillo — (1872-197
Allegro vivo
Mathieu Harel, bassoon
Heather Conner, piano

olin Concerto No. 2 in G minor, Op. 63 — Sergei Prokofiev (1891-1953)
llegro moderato
ndante assai
llegro, ben marcato
JuYoung Baek, violin
Jungeun E. Kim, piano

UDENTS AND THEIR TEACHERS

ron Choi studies with David Soyer
ather Conner studies with Eleanor Sokoloff
thieu Harel studies with Bernard Garfield
'oung Baek studies with Aaron Rosand
geun E. Kim, guest performer
ica Jones studies with Mikael Eliasen in the Opera Department
ah Xanthe Ioannides studies with Otto-Werner Mueller

kael Eliasen prepared the Britten

kvard Kornblum,
Director of The Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Curtis Institute of Music

Alumni Recital Series

Benita Valente, soprano
Cynthia Raim, piano

Sunday, November 10, 1996
3 p.m.
Curtis Hall

The Curtis Institute of Music

Gary Graffman, President/Director

Benita Valente, soprano
Cynthia Raim, piano

Sunday, November 10, 1996
3 p.m.

ROBERT SCHUMANN	*Du bist wie eine Blume*
	Aus den östlichen Rosen
	Röselein, Röselein
JOHANNES BRAHMS	*Röslein dreie in der Reihe*
	Meine Liebe ist grün
SCHUMANN	*Phantasiestücke, Op. 12*
	Des abends
	Aufschwung
	Warum?
	Grillen
	In der nacht
	Fabel
	Traumes-Wirren
	Ende vom Lied

Intermission

RICHARD STRAUSS	*Ständchen*
	Morgen
	Allerseelen
	Cäcilie
HUGO WOLF	*Tretet ein, hoher Krieger*
	Singt mein Schatz wie ein Fink
	Du milchjunger Knabe
	Wandl'ich in dem Morgentau
	Das Köhlerweib
	Wie glänzt der helle Mond
WOLF	*Mausfallen Sprüchlein*
	Elfenlied
	Der Gärtner
	Er ist's

Biographies

BENITA VALENTE, SOPRANO

Ms. Valente, a 1960 graduate of The Curtis Institute of Music, is one of today's most acclaimed vocal artists. An internationally-celebrated interpreter of lieder, chamber music and oratorio, she maintains an active solo recital schedule performing worldwide. Her musicianship encompasses an array of styles from traditional to contemporary music and she has collaborated with instrumentalists such as Rudolf Serkin, Yo-Yo Ma, Emanuel Ax, Peter Serkin, Cynthia Raim, and the Guarneri and Juilliard String Quartets. Ms. Valente's operatic career includes a long association with the Metropolitan Opera, which began in 1973. She has also appeared with other major opera companies, including recent performances with the Santa Fe Opera, Vancouver, Washington Opera and the Teatro Comunale in Florence, Italy. Her extensive discography includes performances on the RCA, Pantheon, Eurodisc/BMG, Pro Arte, Virgin Classics, BMG, Koch, Centaur/ Harmonia Mundi, MCA Classics, Sony Classical, Erato, MusicMasters and Columbia labels.

CYNTHIA RAIM, PIANO

Ms. Raim studied with Rudolf Serkin and Mieczyslaw Horszowski before graduating from The Curtis Institute of Music in 1977. Since then she has won numerous competitions and is acclaimed for her concerto and recital appearances in the United States and abroad. She has appeared as soloist with leading orchestras in such major cities as Detroit, Minneapolis, Pittsburgh, New Orleans, Prague, Hamburg, Lausanne and Vienna. She has made numerous radio and television appearances, including NBC's *Today Show*. Ms. Raim was the first-prize winner of the Clara Haskil International Piano Competition and the J.S. Bach International Competition, and in 1995 she was awarded the prestigious Pro Musicis Award. An active chamber musician, Ms. Raim has appeared in recital with such musicians as David Soyer, Arnold Steinhardt, Richard Stoltzman, Samuel Rhodes and the Guarneri String Quartet. Her discography includes performances on the Gallo and Pantheon labels, three of which are collaborations with Ms. Valente.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Nicholas Cords, *Student Rep.*
Edith Evans Frumin
Fanabel Kremens
Alan Morrison
Richard Shapp

The Alumni Recital Series is produced by The Curtis Institute of Music in conjuncti with the Alumni Society of Greater Philadelphia. This group is composed of local alum who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work with T Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition tra fund, the purchase of chamber music for the library, vocal studies department, teaching studio and practice room renovations, and student living expenses.

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(List complete as of Nov. 5)
**Indicates alumnus/alumna*

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

THIRTEENTH STUDENT RECITAL

Monday November 11 1996
Curtis Hall, 8:00 p.m.

Zigeunerweisen, Op. 20 — Pablo de Sarasa (1844-190

La campanella — Niccolo Pagani (1782-184
JuYoung Baek, violin
Hugh Sung, piano

Cello Concerto in A minor, Op. 29 — Robert Schuma (1810-185
Nicht zu schnell
Langsam
Sehr lebhaft
Jeongjoo Choi, cello
Hugh Sung, piano

INTERMISSION

Piano Concerto No. 1 in B-flat minor, Op. 23 — Peter Ilyich Tchaikov (1840-18
Allegro non troppo e molto maestoso—Allegro con spirito
Andante semplice—Prestissimo—Tempo I
Allegro con fuoco
Stewart Goodyear, piano
Hugh Sung, piano

STUDENTS AND THEIR TEACHERS

Young Baek studies wih Aaron Rosand
ugh Sung is a Staff Pianist
ongjoo Choi studies with Orlando Cole
ewart Goodyear studies with Leon Fleisher

oward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
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Biographies

Aaron Rosand

A Curtis alumnus and member of the faculty since 1981, where he holds the Dorothy Richard Starling Chair of Violin Studies, Aaron Rosand has an extensive solo career. He performs in recital and as soloist with major orchestras throughout the world, combining his master classes with his concert tours. His 25-year recording career has produced numerous discs for Vox, Candide, Turnabout, Columbia, Audiofon and Disques. Mr. Rosand began his public performing career at the age of 9, when he shared a recital program at the Civic Opera House in Chicago with tenor Jan Peerce; the next year he made his orchestral debut with the Chicago Symphony Orchestra conducted by Frederick Stock. In 1944, Mr. Rosand entered The Curtis Institute of Music to study with Efrem Zimbalist, working simultaneously with William Primrose and Marcel Tabuteau in ensemble playing and phrase-making. In addition to his position at Curtis, he also teaches at L'Académie d'Eté in France and is on the faculty of the Mannes School of Music.

Hugh Sung

Hugh Sung, a 1990 Curtis graduate and staff pianist at The Institute, is a frequent collaborator with Aaron Rosand, with whom he has toured regularly. Mr. Sung made his debut with the Philadelphia Orchestra at age 11 and has since performed as soloist with such groups as the Concerto Soloists Chamber Orchestra. He has won numerous awards, including first prize in the nationwide Arts Recognition and Talent Search endorsed by the National Foundation for Advancement in the Arts. He began his piano studies with his mother, and later studied with Eleanor Sokoloff and Susan Starr. At 13, Mr. Sung entered The Curtis Institute of Music, where he studied with Jorge Bolet and Seymour Lipkin.

Howard Kornblum
Director of Student Recitals

Dr. Vladimir Sokoloff
Director of Concert Division Emeritus

The Curtis Institute of Music

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Faculty Recital

Aaron Rosand, violin

Hugh Sung, piano

Tuesday, November 12, 1996

Curtis Hall

8:00 p.m.

Sonata No. 2 in G minor — George Frederic Handel (1685-1759)

Andante

Allegro

Adagio

Allegretto

Scottish Fantasy — Max Bruch (1838-1920)

Grave

Allegro

Andante sostenuto

Allegro guerriero

-INTERMISSION-

Partita in D minor — Johann Sebastian Bach (1685-1750)

Allemande

Courante

Sarabande

Gigue

Chaconne

Russian Maiden's Song — Igor Stravinsky (1882-1971)

Danse russe

Zephyr — Jenö Hubay (1858-1937)

Hejre Kati (Czarda #4)

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FOURTEENTH STUDENT RECITAL

Wednesday November 13 1996
Curtis Hall 8:00 p.m.

Cortège et Litanie, Op. 19, No. 2 — Marcel Dupr
(1886-1971

Sonata II (1937) — Paul Hindemit
(1895-196
Lebhaft
Ruhig bewegt
Fuge: mässig bewegt, heiter

Litanies — Jehan Ala
(1911-194
Rebecca Kleintop, organ

Impromptu for Harp, Op. 86 — Gabriel Fau
(1845-192

Rondo brillant: La Danse des Sylphes — Felix Godefro
(1818-189
Valerie Muzzolini, harp

UDENTS AND THEIR TEACHERS

ecca Kleintop studies with John Weaver
erie Muzzolini studies with Marilyn Costello

ward Kornblum,
Director of The Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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FIFTEENTH STUDENT RECITAL

Friday November 15 1996
Curtis Hall, 8:00 p.m.

Sonata in G major, K. 125 — Domenico Scarlat
Sonata in F minor, K. 183 — (1685-1757

Sonata No. 31 in A-flat major, Op. 110 — Ludwig van Beethove
Moderato cantabile molto espressivo — (1770-1827
Allegro molto
Adagio ma non troppo
Fuga: Allegro ma non troppo
Heather Conner, piano

Cello Concerto in B minor, Op. 104 — Antonin Dvořá
Allegro — (1841-1904
Adagio ma non troppo
Finale: allegro moderato
Kaori Yamagami, cello
Hugh Sung, piano

INTERMISSION

Piano Trio in B major, Op. 8 — Johannes Brahm
Allegro con brio—Tranquillo — (1833-1897
Scherzo—Allegro molto
Adagio
Allegro
Jenny Oaks, violin
Arash Amini, cello
Emi Nakajima, piano

TUDENTS AND THEIR TEACHERS

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ıori Yamagami studies with Orlando Cole
ıgh Sung is a Staff Pianist
ıny Oaks studies with Jaime Laredo & Victor Danchenko
ash Amini studies with David Soyer
ıi Nakajima studies with Claude Frank

er Wiley prepared the Brahms

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The Symphony Orchestra of The Curtis Institute of Music

Jahja Ling, *conductor*
Gary Graffman, *piano*



November 13, 1996
South Jersey Performing Arts Center

The Curtis Institute of Music

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 161 students from the United States and 22 foreign countries study with the school's renowned 86-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, Galina Vishnevskaya, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, artistic director of the Philadelph Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Zubin Mehta, Riccardo Mu André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among t "Big Five" American symphony orchestras, where Curtis-trained players occupy almc 30% of the principal desks.

Photo credits: Jean Brubaker



The Symphony Orchestra of The Curtis Institute of Music

Jahja Ling, *conductor*
Gary Graffman, *piano*

Wednesday, November 13, 1996
8:00 p.m.
South Jersey Performing Arts Center

HINDEMITH — **Symphonic Metamorphoses on Themes by Weber**
- Allegro
- *Turandot*, scherzo
- Andantino
- March

LAVEL — **Piano Concerto in D major for Left Hand**
—in one continuous movement—

INTERMISSION

IBELIUS — **Symphony No. 2 in D major, Op. 43**
- Allegretto
- Tempo andante, ma rubato
- Vivacissimo
- Finale: allegro moderato

Steinway piano selected from the Jacobs Music Company

The Curtis Institute of Music
Gary Graffman, President/Director

Jahja Ling

Jahja Ling, in his twelfth season as resident conductor of the Cleveland Orchestra and his ninth as music director of the Florida Orchestra, has earned an international reputation for his musical integrity, intensity and expressivity. Mr. Ling has conducted virtually all of the major symphony orchestras in the U.S., including those of Baltimore, Boston, Chicago, New York, Philadelphia and San Francisco. He made his European debut with the Leipzig Gewandhaus Orchestra in 1988 and has since conducted such orchestras as the Hong Kong Philharmonic, the Montreal Symphony, the Royal Philharmonic and the National Symphony Orchestra of Taipei. In 1995, he made his debut in China conducting the Shanghai Symphony and the China Broadcasting Symphony Orchestra in Beijing. Mr. Ling's recordings can be heard on the Telarc label in performances with the Royal Philharmonic Orchestra and the Scottish Chamber Orchestra and on the Continuum label with the Florida Orchestra.

Prior to his appointment with the Cleveland Orchestra, Mr. Ling served as assistant, and then as associate conductor, of the San Francisco Symphony. He received his master's degree from the Juilliard School and his doctorate from the Yale School of Music, where he was a student of Otto-Werner Mueller.

Gary Graffman

For over three decades, Gary Graffman enjoyed a career as one of the most popular and peripatetic performers on the international concert circuit. He circled the globe, playing the most demanding works in the piano literature, and his recordings of concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven with the orchestras of New York, Philadelphia, Chicago, Cleveland and Boston were acclaimed as definitive.

In 1979, however, Mr. Graffman's activity as a concert artist was curtailed by an injury to his right hand, and while his performances are now limited to repertoire for left hand alone, he nonetheless, in the words of *The Boston Globe*, "recreates the full-blooded Graffman sonority so well remembered from his years of playing the big romantic concertos." Ironically, the misfortune signaling the end of Mr. Graffman's "normal" piano career has actually provided him with remarkable opportunities: He assumed the post of director of The Curtis Institute of Musi in 1986, exactly 50 years after he was accepted, at the age of seven, as a Curti student. In 1991 he was honored by the Commonwealth of Pennsylvania as a recipient of the Governor's Arts Awarc recognizing his many accomplishments as well as his leadership of Curtis.

Mr. Graffman's performing and academic careers converged in 1993 when he joined conductor André Prev and The Symphony Orchestra of The

Curtis Institute of Music in the world premiere of Ned Rorem's Piano Concerto No. 4, for Left Hand. Dedicated to the pianist by the Pulitzer Prize-winning composer, the concerto was presented at Philadelphia's Academy of Music and New York's Carnegie Hall, where Graffman's virtuosity was described by *The New York Times* as "electrifying." This performance is available on New World Records. Mr. Graffman's most recent recording, of Richard Strauss' *Parergon*, with the Vienna Philharmonic conducted by André Previn, has just been released on the Deutsche Grammophon label.

Program Notes

by Howard Kornblum

Paul Hindemith

Born: Hanau, November 16, 1895
Died: Frankfurt, December 28, 1963

Symphonic Metamorphoses on Themes by Carl Maria von Weber

In March of 1934 Wilhelm Furtwängler conducted the Berlin Philharmonic in the first performance of Hindemith's *Mathis der Maler*, a symphony the composer had extracted from his just-finished opera of that name. The opera, which had not yet been performed, had a libretto dealing with whether or not an artist should go on with his work while the people around him were struggling against tyranny, and the setting of the opera was the Peasants' War of 1524.

To the then-new Nazi government, Hindemith was one of the ringleaders of the "decadent" avant-garde, and an opera dealing with peasants rising against the ruling classes was not the kind of cultural enlightenment the leaders of the Thousand-Year-Reich wanted to support. Consequently, a campaign arose to defame Hindemith and to ban his music. To his everlasting discredit, the 70-year-old Richard Strauss—as head of the German Chamber of Music—was one of the chief instigators. Furtwängler energetically defended Hindemith and sent an open letter to one of the leading newspapers pleading for the freedom of art. This brought into action Adolf Hitler's master of the forked tongue, Joseph Goebbels, who excoriated Hindemith, branding him a "cultural bolshevist," denouncing his music as "degenerate," and calling for the removal, one way or another, of such musicians from the new social order of the Third Reich.

The upshot of all this was Furtwängler's and Hindemith's resignations from their musical posts. At that moment the two eminent German musicians—faced with the artistic and moral crossroads of their lives—made the decisions that would eventually lead, for the composer, to world-wide respect and vindication, and, for the conductor, to the degrading and bitter final years of his career. For within three months Furtwängler—who was in a position to see and understand what it meant that

great artists like Bruno Walter, Artur Schnabel, Otto Klemperer, Arnold Schoenberg, Emmanuel Feuermann, Szymon Goldberg, Bronislaw Hubermann, Kurt Weill and countless others had suddenly vanished from German musical life—made his apologies to Goebbels, worked out his own personal "concordat" with the Nazis, and resumed his career, making the notorious handshake with Hitler in public and prefacing performances of, among other things, Beethoven's *Eroica* with renderings of the Nazis' *Horst Wessel Song*. Hindemith gave up his homeland, going first to Switzerland, and eventually to America where, in 1940, he came to Yale University to teach theory and composition, to write music and to produce some fascinating books and articles concerning the 20th-century composer and his role in society.

Soon after coming to Yale, he wrote the *Symphonic Metamorphoses*. To display his mastery of structure, of instrumental invention, of symphonic logic he chose four particularly obscure tunes by Carl Maria von Weber and made from them an alternately bouncy, tender, witty, joyous symphonic work which, from its first performance in January of 1944 by Artur Rodzinski and the New York Philharmonic, has been hailed as its composer's most immediately accessible work.

The first movement, *Allegro*, is derived from a piece called *All' Ongarese*, one of Weber's *Eight Pieces for Piano Duet*, Op. 60. The movement is a veritable study in perpetual motion, flaunting Hindemith's control over what musicologists call linear counterpoint, a fancy way of saying lots of tunes going on at once. The second movement consists of a constantly varied playing around with the "Chinese" theme Weber used in his incidental music to the play *Turandot*. Three things to listen for here are the imaginative use of the percussion near the beginning and at the end; an unusual and compelling chain of trills passing through the orchestra from one group of instruments to another, and, later on, a bracing jazz-like sequence introduced by the trombones but quickly involving the full brass section, reminding some listeners of a brass passage in Bartók's Concerto for Orchestra, a piece written in the same year as Hindemith's. A tune from Weber's *Six Pieces for Piano Duet*, Op. 10, is used for the third movement. Lyrical and gentle, the theme is alternately introduced by the clarinet and the bassoon, coming to a quiet conclusion as it is fancifully decorated by arabesques from the flute. The final movement, a march, is taken, again, from the *Eight Pieces*, Op. 60. As in the first movement the predominant quality is a bustling, energetic forward motion that seems never to stop, a prime example of the vitality Hindemith was to retain for nearly 20 more years.

As for Furtwängler, he was to live until 1954 and to see the composer he had once championed accepted in post-war Germany as a great artist. Indeed,

ooking into a recent German record catalog, one can still find a listing of the *Symphonic Metamorphoses* conducted by his tragic, Faust-like figure who set into notion a metamorphosis of his own by a handshake with the devil.

Maurice Ravel

Born: Ciboure, March 7, 1875
Died: Paris, December 28, 1937

Concerto for Piano Left Hand and Orchestra

The Viennese pianist Paul Wittgenstein, a pupil of Theodor Leschetizky, made his debut in the winter before World War I. When the war came, he served in the Austrian military forces and lost his right arm. He nevertheless pursued a career with his left hand, and by 1917 he had appeared in Vienna as soloist with orchestra. Others before him had performed solo left hand works, but Wittgenstein was the first left-handed pianist to have a career performing with orchestras and chamber groups. Many composers wrote pieces on commission for him, among them, in addition to Ravel, Richard Strauss, Erich Korngold, Franz Schmidt, Benjamin Britten and Sergei Prokofiev. In the words of the American writer, Bernard Lebow, these composers provided Wittgenstein with "custom-made scores that allowed full scope for virtuosity, expressive range, and rhythmic and dynamic nuance without letting the solo part sound weak, watered down, or incomplete because two hands were not involved." No one achieved this with more effective results than Ravel, from whom Wittgenstein commissioned the concerto in 1930.

The idea of writing for the left hand fascinated the composer, and after studying some of the left hand solo works of Czerny, Alkan, Saint-Saëns, Godowsky and Scriabin, he wrote the concerto in nine months. After it was finished Ravel invited Wittgenstein for a preliminary hearing. The composer could not perform it as written: he had to use two hands. Wittgenstein recalled that Ravel "was not an outstanding pianist, and I wasn't overwhelmed by the composition. I suppose Ravel was disappointed, and I was sorry, but I never learned to pretend. Only much later, after I'd studied the concerto for months, did I become fascinated by it and realize what a great work it was." Wittgenstein made a recording of the concerto in the early 1950s, a performance which suggested that he, too, was not an outstanding pianist.

In his biography of the composer, Arbie Orenstein has written that "the Piano Concerto for the Left Hand is Ravel's most dramatic work, combining expansive lyricism, tormented jazz effects, a playful scherzo and driving march rhythms, all of which are scaffolded onto one movement of modest dimensions. One autograph of the concerto has a comment by the composer, 'musae mixtatiae,' (mixed muses) thus suggesting a deliberate juxtaposition of different styles."

Ravel published the concerto in 1931, and Wittgenstein gave the first performance on January 5 of that year in Vienna, with the Vienna Symphony conducted by Robert Heger. Wittgenstein went on to have a successful career, eventually settling in America, where he became a citizen. He died in 1961.

Jean Sibelius

Born: Hämeenlinna, December 8, 1865
Died: Järvenpää, September 20, 1957

Symphony No. 2 in D major, Op. 43

Not a bad year, 1902: The bloody Boer War came to an end; Congress authorized President Theodore Roosevelt to acquire rights to the Panama Canal Company's concession; John D. Rockefeller's yearly income barely reached 45 million dollars; Coca-Cola had a new rival when the Pepsi-Cola Company was organized; on Philadelphia's Chestnut Street the Horn and Hardart Baking Company opened the world's first nickel-in-the-slot eatery, the Automat; the Queen of Broadway was Lillian Russell; Americans were singing the hit ditty of the day, *In the Good Old Summertime*; in Paris, music lovers were mystified at the first performance of Debussy's *Pélleas et Mélisande*; they were perplexed in Vienna by the Third Symphony of Gustav Mahler, whose time was still a long way off; in Milan, an English record company reluctantly risked a hundred pounds to make the first recordings of a young Neapolitan named Caruso; and in Helsinki, Finnish patriots cheered at the premiere of the Second Symphony by their national hero, who had already kindled their fervor with his rousing *Finlandia*.

A rich friend offered Sibelius the means to give up teaching for a year, and he spent a winter at Rapallo, Italy, where he wrote his Op. 43. It is the most frequently played of his seven symphonies. Of it one writer has said, ". . . here are pages that give the notion of vast spaces and silences, not present in the First Symphony. The writing, still 'romantic' and 'nationalistic' in tone, is also much more integrated in structure, economic of means, and to the point in its powerful developments." The American writer Jack Diether tells us that the work's popularity stems from "the epic and heroic grandeur of its structural progress from deceptively simple pastoral sounds, through music suggesting trial and tribulation, to a paean of triumph and thanksgiving."

From the symphony's inception writers and friends of the composer found all sorts of imaginative descriptions to fit the music: "the whis of Arctic winds," "the majesty of snow capped ranges off in space," "prophecie of deliverance from oppression," and "impressions of fog banks drifting alon the English coast." The conductor George Schneevoigt, Sibelius' close friend, concocted an elaborate progra for the symphony. The first movemen

ıe wrote, depicts the quiet Finnish
astoral life; the second movement
xudes "patriotic feeling"; the third
ortrays "the awakening of national
eelings, and in the finale hope enters
nd the anticipation of deliverance."

Sibelius made so many contradictory
tatements during his long life—
specially in the years from 1927 until
is death in 1957, a period in which he
roduced not a single note of music—
hat it is difficult to know what he felt.
Ie told impresario Walter Legge: "My
ymphonies are music conceived and
orked out in terms of music and with
o literary basis." To a poet friend he
rote: "I believe that music alone—that
to say absolute music—cannot by itself
atisfy . . . Music is like the wife who
eeds the husband to become pregnant,
nd music's husband is poetry." And on
nother occasion: "You may find
ıematic connections in my symphonies
hen you study them. I myself call these
the 'symphonic necessity' because I am more the medium than a cerebral type of man. Especially when regarding my first symphonies a cerebral study would hardly give the key to them."

So although Sibelius sometimes derided the flowing descriptions given to his symphonies (he described one of the symphonies as "pure, clear water"), his biographer Harold Johnson came to the conclusion that those fanciful programs "are symptomatic of the general suspicion in Finland that the symphonies of Sibelius are more deeply rooted in reality than the composer would have us believe. A case in point is the Second Symphony, which Finnish music lovers invariably refer to as 'the patriotic symphony' and which, for that reason, is usually played on state occasions."

Sibelius conducted the work's premiere at Helsinki on March 3, 1902. So successful was it that two more concerts had to be arranged.

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The 1996/97 Symphony Orchestra Season

November 14 at 8 p.m., Academy of Music
Jahja Ling, conductor; Gary Graffman, piano
HINDEMITH Symphonic Metamorphoses on Themes by Weber
RAVEL Piano Concerto in D major for Left Hand
SIBELIUS Symphony No. 2

January 29 at 8 p.m., Academy of Music
Otto-Werner Mueller, conductor; Bernard Garfield, bassoon
MENDELSSOHN *Hebrides* Overture
MOZART Concerto for Bassoon and Orchestra
BRUCKNER Symphony No. 4

March 26 at 8 p.m., Academy of Music
Andre Previn, conductor; Kyung Wha Chung, violin
MOZART Overture to *The Marriage of Figaro*
BRAHMS Concerto for Violin & Orchestra
RAVEL Suites No. 1 & No. 2 from *Daphnis et Chloé*

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The Symphony Orchestra of The Curtis Institute of Music

Jahja Ling, *conductor*
Gary Graffman, *piano*



November 14, 1996
Academy of Music

The Curtis Institute of Music

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 161 students from the United States and 22 foreign countries study with the school's renowned 86-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, Galina Vishnevskaya, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, artistic director of the Philadelph Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Zubin Mehta, Riccardo Mu André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among t "Big Five" American symphony orchestras, where Curtis-trained players occupy almo 30% of the principal desks.

Photo credits: Jean Brubaker



The Symphony Orchestra of The Curtis Institute of Music

Jahja Ling, *conductor*
Gary Graffman, *piano*

Thursday, November 14, 1996
8:00 p.m.
Academy of Music

HINDEMITH — **Symphonic Metamorphoses on Themes by Weber**
- Allegro
- *Turandot*, scherzo
- Andantino
- March

RAVEL — **Piano Concerto in D major for Left Hand**
—in one continuous movement—

INTERMISSION

IBELIUS — **Symphony No. 2 in D major, Op. 43**
- Allegretto
- Tempo andante, ma rubato
- Vivacissimo
- Finale: allegro moderato

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The Curtis Institute of Music
Gary Graffman, President/Director

Jahja Ling

Jahja Ling, in his twelfth season as resident conductor of the Cleveland Orchestra and his ninth as music director of the Florida Orchestra, has earned an international reputation for his musical integrity, intensity and expressivity. Mr. Ling has conducted virtually all of the major symphony orchestras in the U.S., including those of Baltimore, Boston, Chicago, New York, Philadelphia and San Francisco. He made his European debut with the Leipzig Gewandhaus Orchestra in 1988 and has since conducted such orchestras as the Hong Kong Philharmonic, the Montreal Symphony, the Royal Philharmonic and the National Symphony Orchestra of Taipei. In 1995, he made his debut in China conducting the Shanghai Symphony and the China Broadcasting Symphony Orchestra in Beijing. Mr. Ling's recordings can be heard on the Telarc label in performances with the Royal Philharmonic Orchestra and the Scottish Chamber Orchestra and on the Continuum label with the Florida Orchestra.

Prior to his appointment with the Cleveland Orchestra, Mr. Ling served as assistant, and then as associate conductor, of the San Francisco Symphony. He received his master's degree from the Juilliard School and his doctorate from the Yale School of Music, where he was a student of Otto-Werner Mueller.

Gary Graffman

For over three decades, Gary Graffman enjoyed a career as one of the most popular and peripatetic performers on the international concert circuit. He circled the globe, playing the most demanding works in the piano literature, and his recordings of concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven with the orchestras of New York, Philadelphia, Chicago, Cleveland and Boston were acclaimed as definitive.

In 1979, however, Mr. Graffman's activity as a concert artist was curtailed by an injury to his right hand, and while his performances are now limited to repertoire for left hand alone, he nonetheless, in the words of *The Boston Globe*, "recreates the full-blooded Graffman sonority so well remembered from his years of playing the big romantic concertos." Ironically, the misfortune signaling the end of Mr. Graffman's "normal" piano career has actually provided him with remarkable opportunities: He assumed the post of director of The Curtis Institute of Music in 1986, exactly 50 years after he was accepted, at the age of seven, as a Curtis student. In 1991 he was honored by the Commonwealth of Pennsylvania as a recipient of the Governor's Arts Award recognizing his many accomplishments as well as his leadership of Curtis.

Mr. Graffman's performing and academic careers converged in 1993 when he joined conductor André Previn and The Symphony Orchestra of The

Curtis Institute of Music in the world premiere of Ned Rorem's Piano Concerto No. 4, for Left Hand. Dedicated to the pianist by the Pulitzer Prize-winning composer, the concerto was presented at Philadelphia's Academy of Music and New York's Carnegie Hall, where Graffman's virtuosity was described by *The New York Times* as "electrifying." This performance is available on New World Records. Mr. Graffman's most recent recording, of Richard Strauss' *Parergon*, with the Vienna Philharmonic conducted by André Previn, has just been released on the Deutsche Grammophon label.

Program Notes

by Howard Kornblum

Paul Hindemith

Born: Hanau, November 16, 1895
Died: Frankfurt, December 28, 1963

Symphonic Metamorphoses on Themes by Carl Maria von Weber

In March of 1934 Wilhelm Furtwängler conducted the Berlin Philharmonic in the first performance of Hindemith's *Mathis der Maler*, a symphony the composer had extracted from his just-finished opera of that name. The opera, which had not yet been performed, had a libretto dealing with whether or not an artist should go on with his work while the people around him were struggling against tyranny, and the setting of the opera was the Peasants' War of 1524.

To the then-new Nazi government, Hindemith was one of the ringleaders of the "decadent" avant-garde, and an opera dealing with peasants rising against the ruling classes was not the kind of cultural enlightenment the leaders of the Thousand-Year-Reich wanted to support. Consequently, a campaign arose to defame Hindemith and to ban his music. To his everlasting discredit, the 70-year-old Richard Strauss—as head of the German Chamber of Music—was one of the chief instigators. Furtwängler energetically defended Hindemith and sent an open letter to one of the leading newspapers pleading for the freedom of art. This brought into action Adolf Hitler's master of the forked tongue, Joseph Goebbels, who excoriated Hindemith, branding him a "cultural bolshevist," denouncing his music as "degenerate," and calling for the removal, one way or another, of such musicians from the new social order of the Third Reich.

The upshot of all this was Furtwängler's and Hindemith's resignations from their musical posts. At that moment the two eminent German musicians—faced with the artistic and moral crossroads of their lives—made the decisions that would eventually lead, for the composer, to world-wide respect and vindication, and, for the conductor, to the degrading and bitter final years of his career. For within three months Furtwängler—who was in a position to see and understand what it meant that

great artists like Bruno Walter, Artur Schnabel, Otto Klemperer, Arnold Schoenberg, Emmanuel Feuermann, Szymon Goldberg, Bronislaw Hubermann, Kurt Weill and countless others had suddenly vanished from German musical life—made his apologies to Goebbels, worked out his own personal "concordat" with the Nazis, and resumed his career, making the notorious handshake with Hitler in public and prefacing performances of, among other things, Beethoven's *Eroica* with renderings of the Nazis' *Horst Wessel Song*. Hindemith gave up his homeland, going first to Switzerland, and eventually to America where, in 1940, he came to Yale University to teach theory and composition, to write music and to produce some fascinating books and articles concerning the 20th-century composer and his role in society.

Soon after coming to Yale, he wrote the *Symphonic Metamorphoses*. To display his mastery of structure, of instrumental invention, of symphonic logic he chose four particularly obscure tunes by Carl Maria von Weber and made from them an alternately bouncy, tender, witty, joyous symphonic work which, from its first performance in January of 1944 by Artur Rodzinski and the New York Philharmonic, has been hailed as its composer's most immediately accessible work.

The first movement, *Allegro*, is derived from a piece called *All' Ongarese*, one of Weber's *Eight Pieces for Piano Duet*, Op. 60. The movement is a veritable study in perpetual motion, flaunting Hindemith's control over what musicologists call linear counterpoint, a fancy way of saying lots of tunes going on at once. The second movement consists of a constantly varied playing around with the "Chinese" theme Weber used in his incidental music to the play *Turandot*. Three things to listen for here are the imaginative use of the percussion near the beginning and at the end; an unusual and compelling chain of trills passing through the orchestra from one group of instruments to another, and, later on, a bracing jazz-like sequence introduced by the trombones but quickly involving the full brass section, reminding some listeners of a brass passage in Bartók's Concerto for Orchestra, a piece written in the same year as Hindemith's. A tune from Weber's *Six Pieces for Piano Duet*, Op. 10, is used for the third movement. Lyrical and gentle, the theme is alternately introduced by the clarinet and the bassoon, coming to a quiet conclusion as it is fancifully decorated by arabesques from the flute. The final movement, a march, is taken, again, from the *Eight Pieces*, Op. 60. As in the first movement the predominant quality is a bustling, energetic forward motion that seems never to stop, a prime example of the vitality Hindemith was to retain for nearly 20 more years.

As for Furtwängler, he was to live until 1954 and to see the composer he had once championed accepted in post-war Germany as a great artist. Indeed,

ooking into a recent German record atalog, one can still find a listing of the *ymphonic Metamorphoses* conducted by is tragic, Faust-like figure who set into otion a metamorphosis of his own by a andshake with the devil.

Maurice Ravel

rn: Ciboure, March 7, 1875
ied: Paris, December 28, 1937

Concerto for Piano eft Hand and Orchestra

The Viennese pianist Paul Wittgenstein, a pupil of Theodor eschetizky, made his debut in the inter before World War I. When the ar came, he served in the Austrian ilitary forces and lost his right arm. He evertheless pursued a career with his ft hand, and by 1917 he had appeared Vienna as soloist with orchestra. thers before him had performed solo ft hand works, but Wittgenstein was e first left-handed pianist to have a reer performing with orchestras and amber groups. Many composers wrote eces on commission for him, among em, in addition to Ravel, Richard rauss, Erich Korngold, Franz Schmidt, njamin Britten and Sergei Prokofiev. the words of the American writer, rnard Lebow, these composers ovided Wittgenstein with "custom-ade scores that allowed full scope r virtuosity, expressive range, and thmic and dynamic nuance without ting the solo part sound weak, watered wn, or incomplete because two hands were not involved." No one achieved this with more effective results than Ravel, from whom Wittgenstein commissioned the concerto in 1930.

The idea of writing for the left hand fascinated the composer, and after studying some of the left hand solo works of Czerny, Alkan, Saint-Saëns, Godowsky and Scriabin, he wrote the concerto in nine months. After it was finished Ravel invited Wittgenstein for a preliminary hearing. The composer could not perform it as written: he had to use two hands. Wittgenstein recalled that Ravel "was not an outstanding pianist, and I wasn't overwhelmed by the composition. I suppose Ravel was disappointed, and I was sorry, but I never learned to pretend. Only much later, after I'd studied the concerto for months, did I become fascinated by it and realize what a great work it was." Wittgenstein made a recording of the concerto in the early 1950s, a performance which suggested that he, too, was not an outstanding pianist.

In his biography of the composer, Arbie Orenstein has written that "the Piano Concerto for the Left Hand is Ravel's most dramatic work, combining expansive lyricism, tormented jazz effects, a playful scherzo and driving march rhythms, all of which are scaffolded onto one movement of modest dimensions. One autograph of the concerto has a comment by the composer, 'musae mixtatiae,' (mixed muses) thus suggesting a deliberate juxtaposition of different styles."

Ravel published the concerto in 1931, and Wittgenstein gave the first performance on January 5 of that year in Vienna, with the Vienna Symphony conducted by Robert Heger. Wittgenstein went on to have a successful career, eventually settling in America, where he became a citizen. He died in 1961.

Jean Sibelius

Born: Hämeenlinna, December 8, 1865
Died: Järvenpää, September 20, 1957

Symphony No. 2 in D major, Op. 43

Not a bad year, 1902: The bloody Boer War came to an end; Congress authorized President Theodore Roosevelt to acquire rights to the Panama Canal Company's concession; John D. Rockefeller's yearly income barely reached 45 million dollars; Coca-Cola had a new rival when the Pepsi-Cola Company was organized; on Philadelphia's Chestnut Street the Horn and Hardart Baking Company opened the world's first nickel-in-the-slot eatery, the Automat; the Queen of Broadway was Lillian Russell; Americans were singing the hit ditty of the day, *In the Good Old Summertime*; in Paris, music lovers were mystified at the first performance of Debussy's *Pélleas et Mélisande*; they were perplexed in Vienna by the Third Symphony of Gustav Mahler, whose time was still a long way off; in Milan, an English record company reluctantly risked a hundred pounds to make the first recordings of a young Neapolitan named Caruso; and in Helsinki, Finnish patriots cheered at the premiere of the Second Symphony by their national hero, who had already kindled their fervor with his rousing *Finlandia*.

A rich friend offered Sibelius the means to give up teaching for a year, and he spent a winter at Rapallo, Italy, where he wrote his Op. 43. It is the most frequently played of his seven symphonies. Of it one writer has said, ". . . here are pages that give the notion of vast spaces and silences, not present in the First Symphony. The writing, still 'romantic' and 'nationalistic' in tone, is also much more integrated in structure, economic of means, and to the point in its powerful developments." The American writer Jack Diether tells us that the work's popularity stems from "the epic and heroic grandeur of its structural progress from deceptively simple pastoral sounds, through music suggesting trial and tribulation, to a paean of triumph and thanksgiving."

From the symphony's inception writers and friends of the composer found all sorts of imaginative descriptions to fit the music: "the whis of Arctic winds," "the majesty of snow capped ranges off in space," "propheci of deliverance from oppression," and "impressions of fog banks drifting alon the English coast." The conductor George Schneevoigt, Sibelius' close friend, concocted an elaborate progra for the symphony. The first movemer

e wrote, depicts the quiet Finnish storal life; the second movement udes "patriotic feeling"; the third ortrays "the awakening of national elings, and in the finale hope enters nd the anticipation of deliverance."

Sibelius made so many contradictory atements during his long life—pecially in the years from 1927 until s death in 1957, a period in which he oduced not a single note of music—at it is difficult to know what he felt. e told impresario Walter Legge: "My mphonies are music conceived and rked out in terms of music and with o literary basis." To a poet friend he ote: "I believe that music alone—that to say absolute music—cannot by itself tisfy . . . Music is like the wife who eds the husband to become pregnant, d music's husband is poetry." And on another occasion: "You may find tematic connections in my symphonies nen you study them. I myself call these the 'symphonic necessity' because I am more the medium than a cerebral type of man. Especially when regarding my first symphonies a cerebral study would hardly give the key to them."

So although Sibelius sometimes derided the flowing descriptions given to his symphonies (he described one of the symphonies as "pure, clear water"), his biographer Harold Johnson came to the conclusion that those fanciful programs "are symptomatic of the general suspicion in Finland that the symphonies of Sibelius are more deeply rooted in reality than the composer would have us believe. A case in point is the Second Symphony, which Finnish music lovers invariably refer to as 'the patriotic symphony' and which, for that reason, is usually played on state occasions."

Sibelius conducted the work's premiere at Helsinki on March 3, 1902. So successful was it that two more concerts had to be arranged.

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Gary Graffman, President/Director

The 1996/97 Symphony Orchestra Season

November 14 at 8 p.m., Academy of Music
Jahja Ling, conductor; Gary Graffman, piano
HINDEMITH Symphonic Metamorphoses on Themes by Weber
RAVEL Piano Concerto in D major for Left Hand
SIBELIUS Symphony No. 2

January 29 at 8 p.m., Academy of Music
Otto-Werner Mueller, conductor; Bernard Garfield, bassoon
MENDELSSOHN *Hebrides* Overture
MOZART Concerto for Bassoon and Orchestra
BRUCKNER Symphony No. 4

March 26 at 8 p.m., Academy of Music
Andre Previn, conductor; Kyung Wha Chung, violin
MOZART Overture to *The Marriage of Figaro*
BRAHMS Concerto for Violin & Orchestra
RAVEL Suites No. 1 & No. 2 from *Daphnis et Chloé*

The Curtis Opera Theatre

L'elisir d'amore (The Elixir of Love) by Gaetano Donizetti
Centennial Hall at Haverford School
December 5 & 7 at 8 p.m.

La voix humaine (The Human Voice) by Francis Poulenc
The Curtis Opera Studio
January 30, 31 & February 1, 2 at 8 p.m.

Iolanta by Peter Ilyich Tchaikovsky
Centennial Hall at Haverford School
February 20 & 22 at 8 p.m.

L'Ormindo by Pier Francesco Cavalli
The Curtis Opera Studio
April 21, 23, 25 & 27 at 8 p.m.



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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

SIXTEENTH STUDENT RECITAL

Monday November 18 1996
Curtis Hall 8:00 p.m.

Quartet for Strings in G major, Op. 76, Nº 1 — Franz Joseph Hayd
(1732-180

Allegro con spirito
Andante sostenuto
Menuet: presto and trio
Finale: allegro ma non troppo
Ning Kam, violin
Yuki Shimizu, violin
Che-Yen Chen, viola
Ludmila Konstantinova, cello

Quartet for Strings Nº 2 in A major, Op. 68 — Dmitri Shostakovi
(1906-197

Overture: moderato con moto
Recitative and Romance: adagio
Valse: allegro
Theme and Variations: adagio—moderato con moto
Evan Bialostozky, violin
Nicolas Kendall, violin
Melissa Reardon, viola
Victoria Hurt, cello

♬INTERMISSION♬

Piano Trio Nº 2 in C minor, Op. 66 — Felix Mendelsso
(1809-18

Allegro energico e con fuoco
Andante espressivo
Scherzo: molto allegro, quasi presto
Finale: allegro appassionato
Daniel Kossov, violin
Heui-Un (Gloria) Kim, cello
Kook Hee Hong, piano

TUDENTS AND THEIR TEACHERS

ng Kam studies with Jaime Laredo & Yumi Ninomiya Scott
ki Shimizu studies with Jaime Laredo & Yumi Ninomiya Scott
e-Yen Chen studies with Joseph de Pasquale & Michael Tree
lmila Konstantinova studies with David Soyer
n Bialostozky studies with Victor Danchenko & Arnold Steinhardt
olas Kendall studies with Victor Danchenko
issa Reardon studies with Michael Tree & Karen Tuttle
toria Hurt studies with Orlando Cole
iel Kossov studies with Victor Danchenko
ui-Un Kim studies with Peter Wiley
k Hee Hong studies with Eleanor Sokoloff

k Galimir prepared the Haydn
ren Tenenbom prepared the Shostakovich
r Wiley prepared the Mendelssohn

ard Kornblum.
Director of The Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs, Emeritus

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SEVENTEENTH STUDENT RECITAL

Wednesday November 20 1996
Curtis Hall 8:00 p.m.

Polonaise brillant in D major, Op. 4 — Henryk Wieniawski (1835-1880)

Sonata for Solo Violin in D minor, Op. 27/3 "Ballade" — Eugène Ysaÿe (1858-1931)
Judy Kang, violin
Jungeun E. Kim, piano

Cello Concerto in B minor, Op. 104 — Antonin Dvořák (1841-1904)
Allegro
Adagio ma non troppo
Finale: allegro moderato
Margo Tatgenhorst, cello
Jennifer Lim, piano

♬INTERMISSION♬

Sonata for Harp in G major — Carl Philipp Emanuel Bach (1714-1788)
Adagio un poco
Allegro
Allegro

Impromptu for Harp, Op. 86 — Gabriel Fauré (1845-1924)
Deanne Van Rooyen, harp

Concerto for Violin in D major, Op. 35 — Peter Ilyich Tchaikovsky (1840-1893)
Allegro moderato
Canzonetta: andante
Finale: allegro vivacissimo
Daniel Kossov, violin
Hugh Sung, piano

UDENTS AND THEIR TEACHERS

Kang studies with Aaron Rosand
eun E. Kim is a Guest Artist
go Tatgenhorst studies with David Soyer
ifer Lim studies with Peter Serkin
nne van Rooyen studies with Marilyn Costello
iel Kossov studies with Victor Danchenko
h Sung is a Staff Pianist

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EIGHTEENTH STUDENT RECITAL

Friday November 22 1996
Curtis Hall 8:00 p.m.

Partita Nº 1 in B-flat major, S. 825 — Johann Sebastian Bac
Praeludium- Allemande - Corrente -
Sarabande - Menuet I - Menuet II - Gigue — (1685-1750

Ballade Nº 1 in G minor, Op. 23 — Frederick Chopi
Kook Hee Hong, piano — (1810-184

Quintet for Woodwinds (1948) — Jean Françai
Andante tranquillo — (b. 191
Presto
Andante (theme and variations)
Tempo di marcia francese
Mimi Stillman, flute Janet Miller, oboe Martin Scalona, clarinet
Ryan Simmons, bassoon Andrew Karr, horn

♫INTERMISSION♫

Zigeunerweisen, Op. 20 — Pablo de Sarasat
(1844-1908

Meditation from *Thais* — Jules Massene
(1842-1912

Romanza andaluza — Sarasat

Banjo and Fiddle — William Kro
(1901-1980

Salut d'amour, Op. 12 — Sir Edward Elga
(1857-1934

Syncopation — Fritz Kreisle
Jonathan Gandelsman, violin — (1875-1962
Grace Hsiao-Ching Chung, piano

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never to permit their children to become professional musicians,
because if they do, they are going into a starvation business.
—James C. Petrillo, former President
of the American Federation of Musicians,
on *Person to Person*, CBS-TV,
October 16, 1953

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NINETEENTH STUDENT RECITAL

Monday November 25 1996
Curtis Hall 8:00 p.m.

Quintet for Winds in E-flat major — Ludwig van Beethover
(arrangement by the Philadelphia Woodwind Quintet from the Sextet, Op. 71) — (1770-1827
Adagio—Allegro
Adagio
Menuetto: quasi allegretto
Rondo: allegro

Kleine Kammermusik, Op. 24, No. 2 — Paul Hindemit
(1895-1963
Lustig
Walzer
Ruhig und einfach
Schnelle
Sehr lebhaft
Min Sang Park, flute Katherine Needleman, oboe Keith Lipson, clarinet
Martin Garcia, bassoon Paul S. LaFollette, III, horn

Sonata for Cello and Piano in G minor, Op. 65 — Frederick Chop
(1810-184
Allegro moderato
Scherzo: allegro con brio
Largo
Finale: allegro
Na-Young Baek, cello
Li Jian, piano

♫INTERMISSION♫

uartet in E-flat major, Op. 74 "The Harp" Ludwig van Beethoven
(1770-1827)

Poco adagio—Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Soovin Kim, violin
Nathan Cole, violin
Burchard Tang, viola
Margo Tatgenhorst, cello

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nthony Gigliotti prepared the Beethoven and Hindemith Quintets
lix Galimir prepared the Beethoven Quartet

Music is the electrical soil in which the spirit lives, thinks, and invents.
—Ludwig van Beethoven

oward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

Student Recital Programs
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

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Our thanks and deep appreciation!

The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

TWENTIETH STUDENT RECITAL

Monday December 2 1996
Curtis Hall, 8:00 p.m.

Suite V in C minor for Solo Cello, S. 1011 — Johann Sebastian Bac
Prelude - Allemande - Courante - Sarabande - Bourée - Gigue — (1685-175
Miguel Angel Clares, cello

Meditation for a Vigil Service (1996) — Janet Mill
Janet Miller, oboe — (b. 197
Matthew Glandorf, organ

Duo for Flute and Piano (1971) — Aaron Copla
Flowing — (1900-199
Poetic, somewhat mournful
Lively, with bounce
Min Park, flute
Hugh Sung, piano

♫INTERMISSION♫

Sonata Nº 3 in C major for Solo Violin, S. 1005 — Ba
Adagio - Fuga - Largo - Allegro assai
Sara Bitlloch, violin

Trio for Piano, Violin, and Horn in E-flat major, Op. 40 — Johannes Brah
Andante — (1833-18
Scherzo: allegro
Adagio mesto
Finale: allegro con brio
Grace Hsiao-Ching Chung, piano
Ning Kam, violin
Paul S. LaFollette, III, horn

STUDENTS AND THEIR TEACHERS

Miguel Angel Clares studies with Peter Wiley
Janet Miller studies with Richard Woodhams
Matthew Glandorf, Curtis '91
Min Park studies with Julius Baker & Jeffrey Khaner
Hugh Sung is a Staff Pianist
Sara Bitlloch studies with Rafael Druian
Ning Kam studies with Jaime Laredo & Yumi Ninomiya Scott
Grace Hsiao-Ching Chung studies with Seymour Lipkin
Paul S. LaFollette, III, studies with Barry Tuckwell

Peter Wiley prepared the Brahms

People would compose music skillfully enough
if only there were no professors in the world
—George Bernard Shaw

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

TWENTY-FIRST STUDENT RECITAL

Wednesday December 4 1996
Curtis Hall, 8:00 p.m.

Suite Nº 1 for Solo Cello, S. 1007 — Johann Sebastian Bac
(Transcribed for the marimba) (1685-175
First movement
Second movement

Yellow after the rain — Mitchell Pet
Yun Park, marimba (b. 193

Piano Concerto Nº 4 in G major, Op. 58 — Ludwig van Beethov
Allegro moderato (1770-18
Andante con moto
Rondo: vivace
Vitalij Kuprij, piano
Hugh Sung, piano

TUDENTS AND THEIR TEACHERS

un Park studies with Michael Bookspan & Don Liuzzi
'italij Kuprij studies with Gary Graffman
lugh Sung is a Staff Pianist

Music is feeling, then, not sound.
—Wallace Stevens

loward Kornblum,
Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Call 215-893-5261

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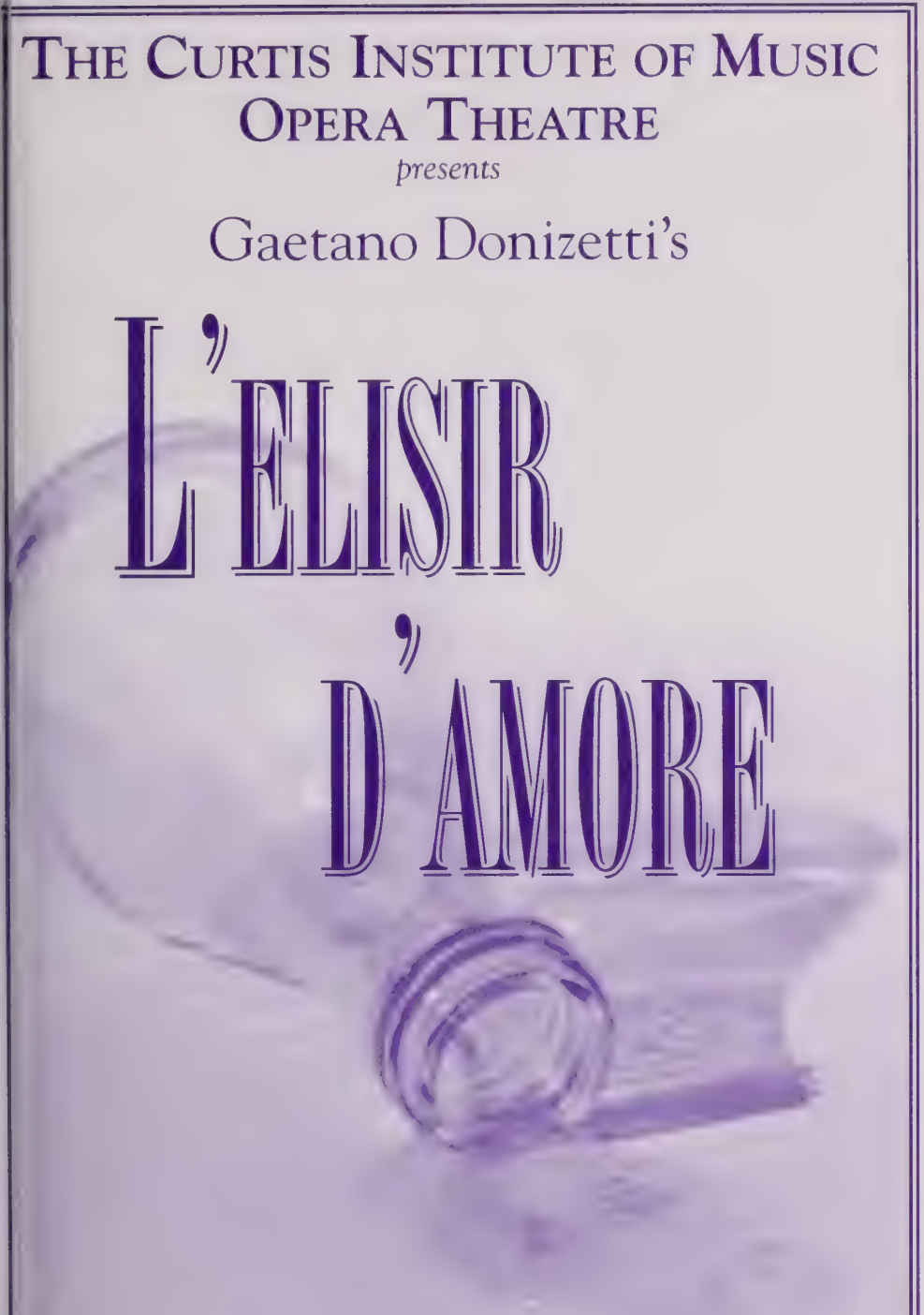
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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE
presents

Gaetano Donizetti's

L'ELISIR D'AMORE



December 5 & 7, 1996

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 22 other countries. In addition to undergraduate degrees in performance, composition and conducting, it offers a Master of Music degree in opera.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since the founding of The Curtis Institute of Music, 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Anna Moffo, Charlotte Hellekant, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente.



Vocal Studies Department

Head of Opera & Voice Departments	Mikael Eliasen
Administrator/Production Manager	Ralph Batman
Opera & Voice Coach	Susan S. Ashbaker
Make-up	Marciem Bazell
Stage Combat & Fencing	Payson Burt
Italian Diction	Corradina Caporello
Feldenkrais Technique	Bob Chapra
History of Opera & Singing	Wayne Conner
Movement	Jennie Diggs
German Diction	Ilse Hawrysz
Stagecraft	Rhoda Levine
Voice Teacher	Marlena Kleinman Malas
Acting	John Norris
Opera & Voice Coach	Susan Nowicki
Principal Opera Coach	Danielle Orlando
Voice Teacher	Joan Patenaude-Yarnell
Voice Teacher	Margaret Poyner
French Diction	Therese Casadesus Rawson
Opera & Voice Coach	Donald St. Pierre
Visiting Voice Teacher	Galina Vishnevskaya
Voice Teacher	Edward Zambara

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE
presents

L'ELISIR D'AMORE

The Elixir of Love

Music by GAETANO DONIZETTI
Libretto by FELICE ROMANI, AFTER SCRIBE'S TEXT FOR AUBER'S *LE PHILTRE*

DAVID HAYES, conductor
JOHN NORRIS, stage director

Scenic Design by Joseph M. Urbanik
Costume Design by M. Michael Montgomery
Lighting Design by George McMahon

Thursday, December 5, 1996 • Saturday, December 7, 1996

Centennial Hall, The Haverford School, 8:00 p.m.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in The Curtis Opera and Voice Programs.

Projected Title slides provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker and T. J. Scott.

The Curtis Institute of Music
Gary Graffman, President/Director

L'ELISIR D'AMORE

CAST

	Thurs., Dec. 5	Sat., Dec. 7
Nemorino	Jeffrey Picón	Shane Shinuk Kim
Adina	Rachel Mondanaro	Sungji Kim
Dulcamara	Randall Gregoire	Csaba Markovits
Belcore	Nigel Smith	Jason Marus
Giannetta	Jessica Jones	Sinéad Mulhern
Chorus	Members of Vocal Studies Dept.	Members of Vocal Studies Dept.

There will be one 20-minute intermission

Synopsis

ACT 1. On the farm of Adina, a well-to-do local girl, workers are taking a rest. As Adina reads, she is admired from a distance by Nemorino, who wonders how he could ever make her care for him. The workers ask Adina to tell them a story. She reads a few verses from the legend of Tristan and Isolde, telling of an elixir that turned Isolde's hatred to love. Adina's storytelling is cut short by the arrival of Sergeant Belcore, who spots Adina and gives her a bouquet. Nemorino fears he will lose her to the self-assured newcomer. When Nemorino is finally alone with Adina, he awkwardly declares his love, but she suggests he spend his time visiting his sick uncle, who might leave him some money. As for herself, she says, her affections are as fickle as the changing breeze.

There is excitement in the village square as a stranger arrives. He announces that he is Dr. Dulcamara, purveyor of an elixir that cures all ills. As he describes the miracles his medicine has wrought, the gullible crowd flocks to buy the elixir. Nemorino takes the doctor aside and asks whether he also sells Isolde's love potion. Dulcamara says yes, find out how much money the boy has, and declares that to be the exact price of the potion. The formula takes a day to work, says Dulcamara, while confiding to the audience that the bottle contains only Bordeaux. Nemorino starts taking the potion and soon becomes quite drunk, singing to himself and ignoring Adina when she appears. He is confident she will be infatuated with him by the next day and will regret her indifference. The arrival of Belcore gives her the opportunity to get back at Nemorino: she loudly promises to marry the sergeant at the end of the week. The townspeople enter with the news that Belcore has been ordered to leave the next morning, so the sergeant asks Adina to marry him right away. She agrees, while Nemorino pleads with her to wait until the next day.

ACT II. Adina's wedding festivities are under way. When the notary arrives, Belcore observes Adina's reluctance to sign the contract: her revenge will be incomplete unless Nemorino is there to see it. They leave to sign the papers, and Nemorino wanders in, and asks Dr. Dulcamara for help. The doctor tells Nemorino to try some more elixir, but the boy has no money. Belcore returns, perplexed that Adina now wants to postpone the wedding until evening, and finds Nemorino bemoaning his lack of funds. Belcore tells the youth to join the army and get 20 crowns right away. Nemorino signs, takes the money and rushes off to find Dulcamara.

Giannetta and a group of girls are discussing the latest news: Nemorino's rich uncle has died and left him a fortune. Not knowing this himself, Nemorino appears, having drunk the elixir. A drastic change in the attitude of the village girls convinces him the elixir is working. Adina and Dulcamara appear; the doctor cannot believe the potion worked, while Adina despairs that Nemorino hasn't responded to her with real affection. Nemorino leaves, surrounded by girls, and Dulcamara tells Adina that Isolde's love potion is responsible. Dulcamara tries to sell her the elixir, but she says she knows an even more effective remedy — one of her own tender glances. Nemorino returns alone and realizes Adina does love him. When she approaches, he feigns indifference. She tells him she bought back his enlistment papers. He hands the paper back and says if he cannot have her love, he wants to die a soldier. Adina admits she loves him and asks him to forgive her. Belcore enters, readily accepting the loss of Adina. Dulcamara reminds everyone that his magic elixir cures all ills.



Biographies

David Hayes, *conductor*

David Hayes, a Curtis alumnus and member of the Curtis faculty since 1990, is also the artistic director of the Philadelphia Singers. During the 1991-92 season, Mr. Hayes prepared the Philadelphia Singers Chorale for performances of Rossini's *Stabat Mater* with Riccardo Muti and the Philadelphia Orchestra. Since that time, the Philadelphia Singers Chorale has appeared numerous times with the Philadelphia Orchestra, and Mr. Hayes has appeared as guest conductor with orchestras in the U.S. and in Europe. In addition, he has conducted numerous Curtis performances, including Rossini's *Il viaggio a Reims*, a concert performance of Bellini's *I Capuleti e i Montecchi* and the Philadelphia premiere of Viktor Ullmann's *Der Kaiser von Atlantis*, which had its Czechoslovakian premiere the same year under the direction of Mr. Hayes with the European Center for Opera and Vocal Art (ECOV). In 1992 he returned to Prague, conducting the ECOV production of Rossini's *Il viaggio a Reims* with the Warsaw Philharmonic Orchestra.

John Norris, *stage director*

John Norris joined the faculty of The Curtis Institute of Music in 1995. Dedicated to the artistic development of young singers and actors, Mr. Norris has devoted much of his time to teaching acting and stage movement and is currently the director of the opera department at Mannes College in New York. He works with the Metropolitan Opera Young Artist Development Program, in addition to teaching privately in New York City and in Hamburg and Munich, Germany. In Munich, Mr. Norris produced and directed the seldom performed Haydn opera, *L'isola disabitata*, as well as a number of other works. In 1996, he directed a production of *Susannah* in Tel Aviv, where he previously staged *Don Giovanni*, *Dialogues of the Carmelites*, *The Magic Flute*, *I Puritani* and *Lucia di Lammermoor*. In the U.S., Mr. Norris recently staged a production of *Werther* for the Chautauqua Institution and has worked with the opera companies of Miami and Memphis. He began his career in theater as a professional dancer for the Pacific Ballet, Colorado Ballet and the San Francisco Opera Ballet companies.

Joseph M. Urbanik, *scenic designer*

Mr. Urbanik has designed scenery for many plays and musicals, including *The Philadelphia Story*, *Little Shop of Horrors*, *Philadelphia*, *Here I Come!*, *Into the Woods*, *Dancing at Lughnasa*, *Pippin*, *The Pajama Game*, *My Favorite Year* and *Sunday in the Park with George*. An accomplished scenic painter, he has served as a scenic artist on films including *Philadelphia*, *Philly Heat*, *Two Bits* and *Twelve Monkeys*. *L'elisir d'amore* marks Mr. Urbanik's first set design for Curtis.

M. Michael Montgomery, *costume designer*

Mr. Montgomery's extensive experience in costume design and construction includes credits in both opera and theater. He is presently on staff with Temple University Theater department's design/technical program and is resident designer for Temple Opera Theatre, where his design credits include *Owen Wingrave*, *Die Zauberflöte* and *The Crucible*. Mr. Montgomery's costume designs have appeared in productions at the Cheltenham Center for the Arts, Philadelphia Drama Guild, Opera Delaware and the People's Light and Theatre Company, for which he received a nomination for a Barrymore Award in 1995. Most recently, Mr. Montgomery served as costume director for the Luciano Pavarotti International Voice Competition.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Follies* at St. Joseph's University, where he is technical director of the Bluett Theatre. *L'elisir d'amore* marks Mr. McMahon's 26th production for The Curtis Institute of Music.

The Curtis Orchestra

Violins
Angelia Cho
Nathan Cole
Carrie Dennis
Jason De Pue
Jonathan Gandelsman
Hannah Hyo-Bin Jin
Nicolas Kendall
Paul Kim
Margaret Kwon
Jasmine Lin
Yuki Shimizu
Matthew Trusler

Violas
Nicholas Cords
Hung-Wei Huang
Melissa Reardon
Burchard Tang

Cellos
Aaron Choi
Miguel Angel Clares
Inna Nassidze
Kaori Yamagami

Double Basses
Jordan Anderson
Yuching Mark Huang

Flutes
In Tiffany Lee
Min Sang Park

Oboes
Geoffrey Deemer
Katherine Needleman

Clarinets
Anthony McGill
Martin Scalona

Bassoons
Richard Hannan
Mathieu Harel

Horns
Ross Pekar
Katherine Wang

Trumpets
Brian Osborne
Karl Sweedy

Trombones
Matthew Dohanian
Joseph McEttrick
Jeff Swords

Percussion
David Goodman
Gregory Lecoeur
Charles Settle

Harp
Ines Hur

Administrator
Richard Zuch

Operations Manager
Paul Jacob Bryan

Student Managers
Gabriel Kovach
Karl Sweedy
Jeff Swords

Production Staff

Production Stage Manager	Ralph Batman
Musical Preparation	Danielle Orlando Susan Nowicki Susan S. Ashbaker Donald St. Pierre
Italian Diction	Corradina Caporello
Recitative Pianist	Susan S. Ashbaker
Projected Title Operator	Sarah Xanthe Ioannides
Rehearsal Pianists	Kamel Boutros Luke Housner
Wardrobe Supervisor	Jennielynn Streed
Centennial Hall	Steve Stephenson, manager Paul Hewitt, assistant manager

Students at The Curtis Institute of Music

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Richard Hannan
Cyrus H. K. Curtis Fellowship

Mathieu Harel
Bok Foundation Fellowship

Ryan Simmons
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Clarinet

Woongjo David Chang
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Keith Lipson
Felix Meyer Fellowship

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Martin Scalona
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Edith Evans Braun Fellowship

Daniel Kellogg
Edith Evans Braun Fellowship

Dmitri Levkovich
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Amir Kats
Leopold Stokowski Fellowship

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In Tiffany Lee
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Paul Jacobs
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Rebecca Kleintop
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Sonia Chan
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Robert Ehrman Fellowship

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Jean J. Sterne Fellowship

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Akiko Tominaga
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Daniel Alfred Wachs
Edna Harkness Fellowship

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regory Lecoeur
Mary Louise Curtis Bok Fellowship

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Louisa Knapp Curtis Fellowship

harles Settle
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rombone

atthew Dohanian
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seph McEttrick
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J. Swords
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ill C. Thomas
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rumpet

ul Jeffrey
Bok Foundation Fellowship

ian Osborne
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rl Sweedy
Cyrus H. K. Curtis Fellowship

iba

harles Giannelli
Dr. Bong S. Lee Fellowship

ola

ie-Hung Chen
Cyrus H. K. Curtis Fellowship

ie-Yen Chen
Louisa Knapp Curtis Fellowship

icholas Cords
Friends of Curtis Fellowship

nielle Farina
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Ruth and Eugene Helmer Fellowship

ing-Wei Huang
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arolyn Riley
Bok Foundation Fellowship

Burchard Tang
Louisa Knapp Curtis Fellowship

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Bok Foundation Fellowship

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Jacqueline Du Pre Memorial Fellowship

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Margo Tatgenhorst
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Mary Louise Curtis Bok Fellowship

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Endowed Fellowships and Annual Fellowships help pay for the tuition and living allowances of Curtis students. You may wish to consider funding a Curtis Fellowship in your name or in the name of a loved one. Fellowships may be funded in perpetuity or for a limited number of years. For information on endowing a Fellowship or supporting a Fellowship on an annual basis, through an outright gift or a planned gift, please call Charles Sterne III, Director of Major Gifts and Planned Giving, at (215) 893-5279.

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There are 161 young musicians of exceptional talent training for careers as rforming artists at The Curtis Institute of Music. Music lovers can help this new neration of composers, conductors, instrumentalists and singers prepare for the ture by joining the Friends of Curtis, an organization that plays an important role in lping to advance the careers of the gifted young musicians studying at The stitute. For membership information, please call 215-893-5279.

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The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*
Seventy-third Season 1996/1997

TWENTY-SECOND STUDENT RECITAL

Friday December 6 1996
Curtis Hall, 8:00 p.m.

Partita Nº 3 in E major for Violin Solo, S. 1006 — Johann Sebastian Bach (1685-1750)
Preludio - Loure - Gavotte en rondo -
Menuet I - Menuet II - Bourée - Giga
Hilary Hahn, violin

Sonata for Flute and Piano, Op. 23 — Lowell Lieberman (b. 1961)
Lento con rubato
Presto energico

Sonata Nº 1 for Flute and Piano — Philippe Gaubert (1879-1941)
Modéré (sans lenteur)
Lent
Allegro moderato
Mimi Stillman, flute
Hugh Sung, piano

♬INTERMISSION♬

Cello Concerto in B minor, Op. 104 — Antonin Dvoř (1841-190
Allegro
Adagio ma non troppo
Allegro moderato
Aaron Choi, cello
Connie Shih, piano

TUDENTS AND THEIR TEACHERS

Hilary Hahn studies with Jaime Laredo
Mimi Stillman studies with Julius Baker & Jeffrey Khaner
Hugh Sung is a Staff Pianist
Aaron Choi studies with David Soyer
Connie Shih studies with Claude Frank

And the people piped with pipes, and rejoiced with great joy,
so that the earth rent with the sound of them.
—Hebrew Scriptures
1 Kings

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

Student Recital Programs
Call 215-893-5261

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Seventy-third Season 1996/1997

TWENTY-THIRD STUDENT RECITAL

Sunday December 8 1996
Curtis Hall, 3:00 p.m.

Graduation recital: Kirsten Johnson

Sonata for Viola da Gamba and Keyboard in G major, S. 1027 — Johann Sebastian Bach (1685-1750)
Adagio
Allegro ma non tanto
Andante
Allegro moderato

Suite for Viola and Piano (1919) — Ernest Bloch (1880-1959)
Lento
Allegro ironico
Lento
Molto vivo
Kirsten Johnson, viola
Hugh Sung, piano

♫INTERMISSION♫

Elegy for Viola and Piano — Henri Vieuxtemps (1820-188)

Sonata in C minor for Viola and Piano (1824) — Felix Mendelssohn (1809-184)
Adagio - Allegro
Menuetto: allegro molto
Andante con variazioni
Kirsten Johnson, viola
Hugh Sung, piano

STUDENTS AND THEIR TEACHERS

Kristen Johnson studies with Michael Tree
Hugh Sung is a Staff Pianist

The viola is a philosopher, sad, helpful; always ready to
come to the aid of others, but reluctant to call attention to himself.
—Albert Lavignac

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D. Vladimir Sokoloff,
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TWENTY-FOURTH STUDENT RECITAL

Monday December 9 1996
Curtis Hall, 8:00 p.m.

Sonata in A minor, D. 821 "Arpeggione" — Franz Schuber (1797-1828)
Allegro moderato
Adagio
Allegretto
Daniel Lee, cello
Grace Hsiao-Ching Chung, piano

Sonata for Viola Alone, Op. 25, Nº 1 — Paul Hindemit (1895-196
Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmaß—Wild—Tonschönheit ist nebensache
Langsam, mit viel Ausdruck
Danielle Farina, viola

♫INTERMISSION♫

Summer Music for Woodwind Quintet, Op. 31 (1956) — Samuel Bart (1910-198

Scherzo from A Midsummer Night's Dream — Felix Mendelsso (1809-184
(Transcribed for Woodwind Quintet)
Mimi Stillman, flute
Janet Miller, oboe
Martin Scalona, clarinet
Ryan Simmons, bassoon
Andrew Karr, horn

STUDENTS AND THEIR TEACHERS

Daniel Lee studies with Orlando Cole
Grace Hsiao-Ching Chung studies with Seymour Lipkin
Danielle Farina studies with Karen Tuttle
Nimi Stillman studies with Julius Baker & Jeffrey Khaner
Janet Miller studies with Richard Woodhams
Martin Scalona studies with Donald Montanaro
Fran Simmons studies with Bernard Garfield
Andrew Karr studies with Barry Tuckwell

Jeffrey Khaner prepared the wind works

This music mads me: let it sound no more;
For though it have help madmen to their wits
In me it will make wise men mad.
—William Shakespeare
Richard II

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
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TWENTY-FIFTH STUDENT RECITAL

Wednesday December 11, 1996
Curtis Hall, 8:00 pm

Trio for Piano, Clarinet, and Cello in A minor, Op. 114 — Johannes Brahm (1833-1897)
Allegro
Adagio
Andantino grazioso
Allegro
Jennifer Lim, piano
Keith Lipson, clarinet
Daniel Lee, cello

String Quartet Nº 6, Sz 114 (1939) — Béla Bartó (1881-194
Mesto—Più mosso, pesante—Vivace
Mesto—Marcia
Mesto—Burletta:moderato
Mesto
Timothy Fain, violin
Jasmine Lin, vioin
Valerie Johnson, viola
Arash Amini, cello

♬INTERMISSION♬

La Nativité du Seigneur (1935) — Olivier Messia (1908-19
I La Vierge et L'Enfant II Les Bergers III Desseins Éternels
IV Le Verbe V Les Enfants de Dieu VI Les Anges
VII Jésus accepte La Souffrance VIII Les Mages IX Dieu Parmi Nous
Paul Jacobs, organ

UDENTS AND THEIR TEACHERS

nifer Lim studies with Peter Serkin
ith Lipson studies with Donald Montanaro
niel Lee studies with Orlando Cole
nothy Fain studies with Victor Danchenko
mine Lin studies with Aaron Rosand
lerie Johnson studies with Karen Tuttle
ash Amini studies with David Soyer
ul Jacobs studies with John Weaver

ix Galimir prepared the Bartók

Lose no opportunity of practicing on the organ; there is no instrument which takes a swifter revenge on anything unclear or sloppy in composition or playing.
—Robert Schumann

oward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
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The Curtis Institute of Music

Christmas Party

December 13, 1996

8:00 p.m.



Carols in the Common Room

Christmas Carols:

Rachel Garcia, Karen Slack, Ramone Diggs, Quirijin de Lang

"O Come All Ye Faithful"

"Joy to the World"

"Good King Wenceslas"

"Carol of the Bells"



"HARK THE HERALD ANGELS SING"

(Sung by the Audience)

Hark! the herald angels sing, "Glory to the newborn King;
Peace on earth, and mercy mild, God and sinners reconciled!
Joyful, all ye nations, rise, Join the triumph of the skies;
With th angelic host proclaim, "Christ is born in Bethlehem!"

Christ, by highest heaven adored; Christ, the Everlasting Lord!
Late in time behold Him come. Offspring of the Virgin's womb:
Veiled in flesh the God head see; Hail th Incarnate Deity,
Pleased as man with men to dwell, Jesus, our Emmanuel.

Hail the heaven-born Prince of Peace! Hail the Son of Righteousness!
Light and life to all He brings, Risen with healing in His wings.
Mild He lays His glory by, Born that man no more may die.
Born to raise the sons of earth, Born to give them second birth.

Hark! the herald angels sing, "Glory to the newborn King!" Amen.

(Proceed to Curtis Hall)

program

CURTIS HALL

Mary Had A Baby ..... **Spiritual**

Rachel Garcia — Karen Slack
Ramone Diggs — Quirijin de Lang

O Holy Night ..... **Adolphe Adam**

Karen Slack

Comedy Skit

Daniel Ott and Friends

Festive Favorites

Sarah Hicks — Sarah Ioannides
Amir Kats — Michael Santora

Soul Phunk

Nicholas Kendall and Friends

The Carp Variations, Op. 74 ..... **Arr. by Nathan Cole**

Jonathan Gandelsman — Nathan Cole
Burchard Tang — Margo Tatgenhorst

Oratorio ..... **Arr. by Garcia and Kats**

Martin Garcia — Richard Hannan
Mathieu Harel — Ryan Simmons
Sinead Mulhern — Holly Weinheimer
Shin Uk Kim — Daryl Young
Amir Kats, harpsichord

Czardas ..... **Monti**

Jonathan Gandelsman — Jason De Pue
Katherine Wang

The Curtis Catalogue ..... **Gian Carlo Menotti**

Christopher Hodges — Ted Christopher
Martin Garcia — Mathieu Harel
Matt Glandorf, piano



Refreshments in the Bok Room

Dancing to the music of the Keystone Jazz Group in Curtis Hall

The Curtis Institute of Music

Alumni Recital Series

Miami String Quartet and
Sharon Robinson, cello

Sunday, December 15, 1996
3:00 p.m.
Curtis Hall

The Curtis Institute of Music

Gary Graffman, President/Director

Miami String Quartet and Sharon Robinson, guest cellist

Sunday, December 15, 1996
3:00 p.m.

FRANZ JOSEF HAYDN — *Quartet in G Major, Op. 76, No. 1*
Allegro con spirito
Adagio sostenuto
Menuet: presto
Finale: allegro ma non troppo

PAUL HINDEMITH — Quartet No. 3, Op. 22 (1923)
Fugato: sehr langsame Viertel
Schnelle Achtel: sehr energisch
Ruhige Viertel: stets fliessend
Mässig schnelle Viertel
Rondo: gemächlich und mit Grazie

Intermission

FRANZ SCHUBERT — *Quintet in C major, Op. 163*
Allegro ma non troppo
Adagio
Scherzo: presto—trio: andante sostenuto
Allegretto

The Miami String Quartet serves as quartet-in-residence at Florida International University

Biographies

MIAMI STRING QUARTET

The Miami String Quartet–violinists Ivan Chan ('88) and Cathy Meng Robinson ('83), violist Chauncey Patterson ('84) and cellist Keith Robinson ('84)–are all graduates of The Curtis Institute of Music. Winner of numerous recognitions and competitions, the ensemble became the first string quartet in a decade to receive first prize of the prestigious Concert Artists Guild Competition in New York. The Quartet also won recognition as laureate of the Evian and London String Quartet competitions and received the grand prize in the 1989 Fischoff Chamber Music Competition. Currently quartet-in-residence at Florida International University, the Miami has performed throughout the U.S. and Europe, as well as in Iceland, Brazil and Panama. The Miami String Quartet has also appeared at New York's Mostly Mozart Festival and at the Bellingham, Kent/Blossom, Maverick and Princeton festivals. During the past several seasons, the Quartet's interest in new music has led to a commissioning grant for a piano quintet by Maurice Gardner as well as premieres of works by Bruce Adolphe, Robert Starer, Deborah Drattell and David Baker. The Miami String Quartet records on the Pyramid label.

SHARON ROBINSON, CELLO

Guest cellist Sharon Robinson comes from a musical family: both parents as well as all her siblings are string players. She made her orchestral debut with the Houston Symphony at the age of 14, and since then has appeared as soloist with such orchestras as those of Los Angeles, Minnesota, London, San Francisco and Pittsburgh. This season Ms. Robinson will appear in Carnegie Hall as soloist with the National Symphony and with the New Jersey Symphony; in addition, the Kalichstein-Laredo-Robinson Trio, of which she is a member, will premiere David Ott's *Triple Concerto* with the Indianapolis Symphony Orchestra. As a chamber musician, Ms. Robinson has collaborated with such distinguished artists as Rudolf Serkin, Alexander Schneider, Isaac Stern, Yo-Yo Ma, Pinchas Zukerman, Itzhak Perlman, Eugene Istomin and Jean-Pierre Rampal as well as the Guarneri, Tokyo, Emerson, Orion, Miami and Juilliard string quartets. Nominated for a Grammy Award for two Brahms sextets with Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree and Yo-Yo Ma on the Sony Classical label, Ms. Robinson has also recorded on the Vox, Grenadilla and Chandos labels.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Nicholas Cords, *Student Rep.*
Edith Evans Frumin
Fanabel Kremens
Alan Morrison
Richard Shapp

The Alumni Recital Series is produced by The Curtis Institute of Music in conjunctio with the Alumni Society of Greater Philadelphia. This group is composed of local alumn who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work with T Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition tra fund, the purchase of chamber music for the library, opera scores for the vocal studies department, teaching studio and practice room renovations, and student living expenses

Alumni Recital Series Benefactors

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Dr. Helen J. Lapsley
Drs. Bong S. & Mi Wha Lee
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Charles Sterne III
David Stroh
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Jack Wolgin
Ron Wormser and Nancy Smith
Robert A. Wright
Anonymous in honor of Edith Frumin and Fanabel Kremens

(List complete as of Dec. 6)
**Indicates alumnus/alumna*

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TWENTY-SIXTH STUDENT RECITAL

Monday, December 16, 1996
Curtis Hall, 8:00 p.m.

Two Rhapsodies for Oboe, Viola, and Piano (1905) — Charles M. Loeffle (1861-1935)
The Pond
The Bagpipe
Janet Miller, oboe
Danielle Farina, viola
Anat Paul, piano

Quintet for Woodwinds, Op. 79 — August Klughard (1847-1902)
Allegro non troppo
Allegro vivace
Andante grazioso
Adagio—Allegro molto vivace
In Tiffany Lee, flute
Geoffrey Deemer, oboe
David Chan, clarinet
Mathieu Harel, bassoon
Gabriel Kovach, horn

♫INTERMISSION♫

Trio for Piano, Violin, and Cello in E-flat major, Hob. XV:30 — Franz Joseph Hayd (1732-180)
Allegro moderato
Andante con moto
Presto
Daniel Wachs, piano
Sara Bitlloch, violin
Miguel Angel Clares, cello

rio for Piano, Violin, and Cello in G major (1880) Claude Debussy
(1862-1918)

Andantino con moto allegro
Scherzo: Intermezzo, moderato con allegro
Andante espressivo
Finale: appassionato

Daniel Wachs, piano
Sara Bitlloch, violin
Miguel Angel Clares, cello

❦

STUDENTS AND THEIR TEACHERS

net Miller studies with Richard Woodhams
nielle Farina studies with Karen Tuttle
at Paul studies with Eleanor Sokoloff
Tiffany Lee studies with Julius Baker & Jeffrey Khaner
offrey Deemer studies with Richard Woodhams
vid Chan studies with Donald Montanaro
thieu Harel studies with Bernard Garfield
briel Kovach studies with Barry Tuckwell
niel Wachs studies with Seymour Lipkin
a Bitlloch studies with Rafael Druian
guel Angel Clares studies with Peter Wiley

hard Woodhams prepared the Loeffler
rey Khaner prepared the Klughardt
ael Druian prepared the Haydn and the Debussy

I am more and more convinced that music, by its very nature,
is something that cannot be poured into a tight and traditional form.
It is made up of colors and rhythms.
—Claude Debussy

ward Kornblum,
irector of the Student Recital Series

Vladimir Sokoloff,
irector of Concert Programs Emeritus

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TWENTY-SEVENTH STUDENT RECITAL

Wednesday, December 18, 1996
Curtis Hall, 8:00 p.m.

Suite Nº 4 for Cello Alone in E-flat major, S. 1010 (1720) — Johann Sebastian Bach (1685-1750)
(Transcribed for the viola)
Prelude (maestoso) - Allemande (allegro moderato) - Courante (allegro) - Sarabande (lento) - Bourée (allegro) - Gigue (vivace)
Jessica Thompson, viola

Phantasy Quartet for Oboe, Violin, Viola, and Cello, Op. 2 — Bennjamin Britten (1913-1976)
(In one movement)
Katherine Needleman, oboe
Jonathan Gandelsman, violin
Kirsten Johnson, viola
Margo Tatgenhorst, cello

♫INTERMISSION♫

Partita Nº 1 in B minor for Violin Alone, S. 1002 (1720) — Bach
Allemande - Double - Corrente - Double - Sarabande - Double - Tempo di bourée - Double
Evan Bialostozky, violin

First Rhapsody for Violin and Piano (1928) — Béla Bartók (1881-1945)
Lassu: moderato
Friss: allegretto moderato - allegro molto
Evan Bialostozky, violin
Keiko Sato, piano

ring Quartet in G minor, Op. 10 — Claude Debussy (1862-1918)

Animé et trés décidé
Assez vif et bien rythmé
Andantino, doucement espressif
Trés modéré

Kerri Ryan, violin
Carrie Dennis, violin
Hung-Wei Huang, viola
Kaori Yamagami, cello

❦

UDENTS AND THEIR TEACHERS

ica Thompson studies with Karen Tuttle
herine Needleman studies with Richard Woodhams
athan Gandelsman studies with Peter Oundjian & Arnold Steinhardt
isten Johnson studies with Michael Tree
go Tatgenhorst studies with David Soyer
n Bialostozky studies with Victor Danchenko & Arnold Steinhardt
ko Sato is a member of the Curtis Faculty
ri Ryan studies with Peter Oundjian
rie Dennis studies with Victor Danchenko
ng-Wei Huang studies with Joseph de Pasquale & Michael Tree
ri Yamagami studies with Orlando Cole

nard Woodhams and Felix Galimir prepared the Britten
en Tuttle prepared the Debussy

Composing is like driving down a foggy road toward a house. Slowly you see more details of the house—the color of the slates and bricks, the shape of the windows. The notes are the bricks and mortar of the house.
—Benjamin Britten

vard Kornblum,
irector of the Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Twenty-eighth Student Recital

Monday, January 13, 1997
Curtis Hall, 8:00 p.m.

Songs on A Denial from Elizabeth Barret Browning — Katherine Wang (b. 1975)
I We have met late II I love thee not III I might have loved thee . . .
IV But now . . .God sees me V While I behold
VI So farewell thou VII Meantime I bless thee—Postlude
Rachel Mondanaro, soprano
Katherine Wang, piano

Violin Concerto in E minor, Op. 64 — Felix Mendelssohn (1809-1847)
Allegro, molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace
Angelia Cho, violin
Jungeun Kim Caffaro, piano

♫INTERMISSION♫

Suite for Violin and Piano from Seven Popular Spanish Songs — Manuel de Falla (1876-1946)
(Transcribed by Paul Kochanski)
El paño moruno - Nana - Canción - Polo - Asturiana - Jota

Sonata Nº 3 for Violin and Piano in C minor, Op. 45 — Edvard Grieg (1843-1907)
Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato
Leila Josefowicz, violin
John Novacek, piano

❦

A DENIAL

I

ave met late--it is too late to meet,
friend, not more than friend!
n's forecome shroud is tangled round my feet,
if I step or stir, I touch the end.
this last jeopardy
approach thee, I, who cannot move?
shall I answer thy request for love?
ok in my face and see.

II

thee not, I dare not love thee! go
silence; drop my hand.
u seek roses, seek them where they blow
rden-alleys, not in desert-sand.
h life and death agree,
thou shouldst stoop thy song to my complaint?
not love thee. If the word is faint,
ok in my face and see.

III

t have loved thee in some former days,
, then, my spirits had leapt
w they sink, at hearing thy love-praise.
these faded cheeks were overwept,
this been asked of me,
e thee with my whole strong heart and head,---
ld have said still...yes, but smiled and *smiled* and said,
ok in my face and see!'

IV

w... God sees me, God, who took my heart
drowned it in life's surge.
your wide warm earth I have no part--
son overcomes me like a dirge.
ld Love's great harmony
ints keep step to when their bonds are loose,
igh me down? am *I* a wife to choose?
ok in my face and see.

V

While I behold, as plain as one who dreams,
Some woman of full worth,
Whose voice, as cadenced as a silver stream's
Shall prove the fountain-soul which sends it forth
One younger, more thought-free
And fair and gay, than I, thou must forget,
With brighter eyes than these..which are not wet.
Look in my face and see!

VI

So farewell thou, whom I have known too late
To let thee come so near.
Be counted happy while men call thee great,
And one beloved woman fells thee dear!--
Not I!--that cannot be.
I am lost, I am changed, --I must go farther, where
The change shall take me worse, and no one dare
Look in my face to see.

VII

Meantime I bless thee. By these thoughts of mine
I bless thee from all such!
I bless thy lamp to oil, thy cup to wine,
Thy hearth to joy, thy hand to an equal touch
Of loyal troth. For me,
I love thee not, I love thee not!--away!
Here's no more courage in my soul to say
'Look in my face and see.'

---- Elizabeth Barrett Browning

STUDENTS AND THEIR TEACHERS

Rachel Mondanaro studies with Mikael Eliasen in the Professional Studies Department
Katherine Wang studies the horn with Barry Tuckwell
Angelia Cho studies with Peter Oundjian & Arnold Steinhardt
Ingeun Kim Caffaro is a guest artist
Lila Josefowicz studies with Jaime Laredo
John Novacek is a guest artist

Never be carried away by temperament,
for that dissipates strength.
—Ferruccio Busoni

Edward Kornblum,
Director of the Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Twenty-ninth Student Recital

Wednesday, January 15, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Grace (Hsiao-Ching) Chung

French Suite V in G major, S. 816 — Johann Sebastian Ba
Allemande - Courante - Sarabande -
Gavotte - Bourée - Loure - Gigue — (1685-175

Fantasy in C major, Op. 17 — Robert Schuma
Durchaus phantastisch und leidenschaftlicht vorzutragen — (1810-185
Maßig
Langsam getragen
Grace (Hsiao-Ching) Chung, piano

♫INTERMISSION♫

Sonata in C minor, Hob. XVI: 20 — Franz Joseph Hay
(Allegro) moderato — (1732-18
Andante con moto
(Finale) Allegro

Suite, Op. 14 — Béla Bar
Allegretto — (1881-19
Scherzo
Allegro molto
Sostenuto

Triana — Isaac Alb
From Iberia Suite — (1860-19
Grace (Hsiao-Ching) Chung, piano

TUDENT AND TEACHER

race (Hsiao-Ching) Chung studies with Seymour Lipkin

nd the night shall be filled with music,
nd the cares, that infest the day,
all fold their tents, like the Arabs,
nd as silently steal away.
Henry Wadsworth Longfellow

ward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirtieth Student Recital

Friday, January 17, 1997
Curtis Hall, 8:00 p.m.

Prelude and Fugue in G major, S. 541 — Johann Sebastian Bac (1685-175

Transports de Joie (Outbursts of Joy) — Olivier Messiae (1908-199
(From L'Ascension)
Ken Cowan, organ

Sonata № 5 for Piano and Violin in F major, Op. 24 "Spring" — Ludwig van Beethov (1770-182
Allegro
Adagio molto espressivo
Scherzo—Trio
Rondo
Akiko Tominaga, piano
Hannah Jin, violin

♬INTERMISSION♬

Sonata № 1 for Violin and Piano (1921) — Béla Bar (1881-19
Allegro appassionato
Adagio
Allegro

Quartet for the End of Time — Olivier Messi (1908-19
Final movement: L'Ouange à l'Immortalité de Jésus
Leila Josefowicz, violin
John Novacek, piano

UDENTS AND THEIR TEACHERS

n Cowan studies with John Weaver
iko Tominaga studies with Eleanor Sokoloff
nnah Jin studies with Peter Oundjian & Yumi Ninomiya Scott
la Josefowicz studies with Jaime Laredo
n Novacek is a guest artist

The other arts persuade us, but music takes us by surprise.
—Eduard Hanslick

ward Kornblum,
)irector of the Student Recital Series

Vladimir Sokoloff,
)irector of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-first Student Recital

Monday, January 20, 1997
Curtis Hall, 8:00 p.m.

Music by Members of the Curtis Composition Class

Duo Sonata for Violin and Viola (1995) — Daniel C (b. 197
Allegro ecstatico
Andante piacevole
Quodlibet
Presto non troppo
Timothy Fain, violin
Nicholas Cords, viola

Conversations for Two B-flat Clarinets (1996) — Daniel Kellc (b. 197
1 In Strict Agreement 2 Nothing to say 3 Outburst 4 Soft Goodbyes
5 Gossip 6 Mother to Son 7 Rememberance 8 Petty Arguments 9 Whispers
Keith Lipson, clarinet
David Chang, clarinet

Diverging Whims (1996) — Kellc
(In one movement)
Mimi Stillman, alto flute/flute
Deanne VanRooyen, harp

♫INTERMISSION♫

Poeme for Clarinet Solo — Dmitri Levcov (b. 19
Keith Lipson, clarinet

The Memory of My Countryland (1994) — Chia-Yu H (b. 19
Fukren
Hakka
Aboriginal
Jasmine Lin, violin
Chang Tina Qu, violin
Brian Chen, viola
Aaron Choi, cello

TUDENTS AND THEIR TEACHERS

aniel Ott studies with Ned Rorem
mothy Fain studies with Victor Danchenko
icholas Cords studies with Karen Tuttle
aniel Kellogg studies with Ned Rorem
ith Lipson studies with Donald Montanaro
vid Chang studies with Donald Montanaro
imi Stillman studies with Julius Baker & Jeffrey Khaner
anne VanRooyen studies with Marilyn Costello
nitri Levcovich studies with David Loeb
ia-Yu Hsu studies with David Loeb
mine Lin studies with Aaron Rosand
ang Tina Qu studies with Felix Galimir & Pamela Frank
an Chen studies with Joseph de Pasquale & Michael Tree
ron Choi studies with David Soyer

In order to be a composer, one needs an enormous amount
of knowledge, which . . . one does not acquire from listening
only to other people's work, but even more from listening to one's own.
—Frederick Chopin

ward Kornblum,
irector of the Student Recital Series

Vladimir Sokoloff,
irector of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-second Student Recital

Wednesday, January 22, 1997
Curtis Hall, 8:00 p.m.

Piano Concerto № 4 in G major, Op. 58 — Ludwig van Beethove
(1770-182
Allegro moderato
Andante con moto
Rondo vivace
Heather Conner, piano
Li Jian, piano

♬INTERMISSION♬

Sonata № 2 for Piano and Violin in A major, Op. 100 — Johannes Brahı
(1833-189
Allegro amabile
Andante tranquillo - Vivace
Allegretto grazioso (quasi andante)
Anat Paul, piano
Daniel Kossov, violin

Violin Concerto in D minor, Op. 47 — Jean Sibel
(1865-19
Allegro moderato
Adagio di molto
Allegro, ma non troppo
Nicolas Kendall, violin
Jennifer Lim, piano

UDENTS AND THEIR TEACHERS

ather Conner studies with Eleanor Sokoloff
ian: Staff Pianist
at Paul studies with Eleanor Sokoloff
niel Kossov studies with Victor Danchenko
olas Kendall studies with Victor Danchenko
nifer Lim studies with Peter Serkin

Give me the loneliness either of the Finnish forest or of a big city.
—Jean Sibelius

ward Kornblum,
irector of the Student Recital Series

Vladimir Sokoloff,
irector of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-third Student Recital

Friday, January 24, 1997
Curtis Hall, 8:00 p.m.

Grand Duo Concertante for Clarinet and Piano, Op. 48 — Carl Maria Von Web (1786-182
Allegro - Adagio - Allegro
Martin Scalona, clarinet
Hugh Sung, piano

Sonata № 1 for Violin and Piano in A major, Op. 13 — Gabriel Fau (1845-192
Allegro molto
Andante
Allegro vivo
Allegro quasi presto
Jessica Linnebach, violin
Connie Shih, piano

♫INTERMISSION♫

Concerto for Horn (1949) — Paul Hindemi (1895-196
Mässig schnell
Sehr schnell
Sehr langsam - Mässig schnell - Schnell - Deklamation - Lebhaft
Andrew Karr, horn
Hugh Sung, piano

Violin Concerto № 8 in A minor, Op. 47 "Gesangsszene" — Ludwig Spo (1784-185
In one movement
Mu Na, violin
Hugh Sung, piano

TUDENTS AND THEIR TEACHERS

lartin Scalona studies with Donald Montanaro
lugh Sung: Staff Pianist
Jssica Linnebach studies with Aaron Rosand
onnie Shih studies with Claude Frank
ndrew Karr studies with Barry Tuckwell
u Na studies with Aaron Rosand

. . . the most liberal art, and the noblest among the
mathematical arts, namely divine music.
—Johannes Tinctoris (c. 1475)

Howard Kornblum,
Director of the Student Recital Series

Dr Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-fourth Student Recital

Monday January 27, 1997
Curtis Hall, 8:00 p.m.

Petite Suite for Piano, Four Hands — Claude Debuss
I En bateau, *andantino* II Cortège, *moderato*
III Menuet, *moderato* IV Ballet, *allegro giuisto*
Elaine Hou and Daniel Alfred Wachs, piano
(1862-1918

Concerto Nº 1 for Cello in E-flat major, Op. 107 — Dmitri Shostakovic
Allegretto
Moderato - Cadenza - Allegro con moto
Daniel Lee, cello
Grace (Hsiao-Ching) Chung, piano
(1906-197

♫INTERMISSION♫

Sonata in A major, Op. Posth. 120 (D. 664) — Franz Schube
Allegro moderato
Andante
Allegro
Anna Polonsky, piano
(1797-182
(This year is the 200th anniversary of Schubert's birth)

Ballade No. 3 in A-flat major, Op. 47 — Frederick Chop
(1810-184

Ballade No. 4 in F minor, Op. 52 — Chop
Anna Polonsky, piano

UDENTS AND THEIR TEACHERS

becca Kleintop studies with John Weaver
ine Hou studies with Seymour Lipkin
niel Alfred Wachs studies with Seymour Lipkin
niel Lee studies with Orlando Cole
ace (Hsiao-Ching) Chung studies with Seymour Lipkin
na Polonsky studies with Peter Serkin

One and the same thing can at the same time
be good, bad, and indifferent, for example, music
is good to the melancholy, bad to those who mourn,
and neither good nor bad to the deaf.
—Baruch Spinoza

vard Kornblum,
rector of the Student Recital Series

Vladimir Sokoloff,
rector of Concert Programs Emeritus

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The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, *conductor*
Bernard Garfield, *bassoon*



January 29, 1997
Academy of Music

The Curtis Institute of Music

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The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, artistic director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Zubin Mehta, Riccardo Muti André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

Photo credit: Jean Brubaker



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Wednesday, January 29, 1997
8:00 p.m.
Academy of Music

MENDELSSOHN — ***Hebrides* Overture, Op. 26**

MOZART — **Concerto for Bassoon and Orchestra in B-flat Major, K. 191**
- Allegro
- Andante ma adagio
- Rondo: tempo di menuetto

INTERMISSION

BRUCKNER — **Symphony No. 4 in E-flat Major, *Romantic***
- Bewegt, nicht zu schnell
- Andante quasi allegretto
- Scherzo: bewegt—Trio
- Finale: bewegt, doch nicht zu schnell

This concert is sponsored by **ARCO Chemical Company**

The Curtis Institute of Music
Gary Graffman, President/Director

Otto-Werner Mueller

Otto-Werner Mueller, who became head of Curtis' conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers: recent students of his are presently assistant conductors of the Philadelphia, New York and Cleveland orchestras. Mr. Mueller himself has conducted major orchestras throughout the United States, including the National Symphony (Washington, D.C.), St. Louis, Atlanta, Detroit and Houston, and has conducted all the major Canadian orchestras as well. He began his musical studies in Frankfurt, Germany, and in 1945, at the age of 19, was named director of the chamber music department for Radio Stuttgart and became founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation where he conducted orchestra, opera and ballet performances, and in 1958 he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. In 1987 Mr. Mueller joined the faculty of the Juilliard School as director of orchestral studies; he has also served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation.

Bernard Garfield

Principal bassoon of the Philadelphia Orchestra since 1957, Bernard Garfield was a member of The Curtis Institute of Music faculty from 1975 to 1980 and rejoined it in 1985. Mr. Garfield has appeared as bassoon soloist with the Philadelphia Orchestra, the San Francisco Symphony, the Concerto Soloists and the Little Orchestra Society of New York. Among Mr. Garfield's recordings are Mozart's Bassoon Concerto, Weber's *Hungarian Rondo*, Vivaldi's *La Notte* Concerto, Hindemith's Sonata and much of the woodwind chamber repertoire. A graduate of New York University and the Royal College of Music in London, Mr. Garfield holds a master's degree in composition from Columbia University. His compositions include a quartet for bassoon and string trio, a string quartet, piano solos, bassoon pieces and songs. In 1946 he organized the New York Woodwind Quintet and is a member of the Philadelphia Woodwind Quintet as well as an adjunct professor at Temple University's Esther Boyer College of Music.

Program Notes

by Howard Kornblum

Felix Mendelssohn

Born: Hamburg, February 3, 1809
Died: Leipzig, November 4, 1847

Hebrides Overture (*Fingal's Cave*), Op. 26

When Mendelssohn was 21 years old, he took a trip to the British Isles. When he got to Edinburgh (he would later write about his "rough Scotch journey") he visited the Palace of Holyrood House, scene of some famous (or infamous) Scottish history. He wrote to his family: "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in the little room, pulled him out, and three rooms off there is the dark corner where they murdered him. [This was David Riccio, Mary's secretary, the man who arranged Mary's marriage to Henry Stuart, Lord Darnley, who then did some arranging of his own by having Riccio murdered.] The chapel close to it is now roofless; grass and ivy grow there, and at the broken altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scotch symphony." The letter is dated July, 1829, but nearly thirteen years went by before the composer wrote the symphony he was referring to (his third).

It was different with the *Hebrides* Overture. After Edinburgh he visited the Hebrides Islands, and it was while bobbing around in a small boat in one of the famous caves in the isles (Fingal's Cave) that a musical inspiration came to him and that night he wrote home to his sister Fanny: "That you may understand how extraordinarily the Hebrides affected me, the following came to my mind there . . .", and he wrote down for her the 21 measures of the overture's opening. He kept working on the sketches during the remainder of his trip, adding some music in London and other places, and, finally, at Rome in the autumn of 1830 he finished the work. He had hoped to have it played in Paris, but he abandoned the idea, writing, on January 12, 1833, that something was wrong. He said the central section of the overture reeked "more of counterpoint than of train oil, sea-gulls and salt fish, and must be altered." He revised it and on May 14, 1832, Thomas Attwood conducted the overture from manuscript at a concert of the London Philharmonic Society. Mendelssohn wrote: "It went splendidly and sounded so droll amongst all the Rossini things."

It became immediately successful and has been considered by the musical experts as a perfect fusion of form and substance, with its haunting melodies, fresh and piquant harmonies, and colorful orchestration. (In the 1940s a Hollywood cartoon series featured two crows walking in tandem, two steps forward, one step back, two steps

forward, one step back. They did their little cakewalk to the principal theme of the *Hebrides* Overture. Also, about that time, the Lone Ranger on the radio used excerpts from the piece.) Sir Donald Tovey, the English musicologist, has written that "the second subject of the overture (first stated by cellos and bassoons) is the greatest melody Mendelssohn ever wrote." Tovey goes on to tell us, "From the moment when Mendelssohn, while actually standing in Fingal's Cave, jotted down, in crotchets and quavers, the first bar, to the moment when he wrote the last plucked notes below the mysterious sustained trumpets and the flute, with its last fleeting allusion to the second subject, the composer was surely occupied chiefly with the unconscious digesting of his impressions of Hebridean scenery, the roar of waves rolling into the cavern, the cries of sea-birds, and perhaps more than anything else, the radiant and telescopic clearness of the air when the mist is completely dissolved or not yet formed."

Wolfgang Amadeus Mozart

Born: Salzburg, January 27, 1756
Died: Vienna, December 5, 1791

Concerto in B-flat major for Bassoon & Orchestra, K. 191

What instrument is capable of projecting the loneliness and despair of Tchaikovsky's *Pathétique* after having depicted the half-sinister, half-comic burblings of Dukas's *Sorcerer's Apprentice*? What instrument can accompany, with such chortling smoothness, the exhilarating rush of strings in the opening of Mozart's *Figaro*? No other instrument could give life to the part-unctuous, part-sad playfulness of Elgar's *Falstaff*; could suggest the slightly decadent, sinuous and erotic aura of the second strain in Ravel's *Bolero*; could imitate the monotonous cackle of two monks engaged in an endless theological hassle in Strauss's *Don Quixote*; could run a gamut of emotions from the sweet melancholy of Tchaikovsky's Symphony No. 4 through the seductive plaintiveness of the Prince in Rimsky-Korsakov's *Schéhérazade* to the eerie otherworldliness in the opening of Stravinsky's *Le sacre du printemps*. This would be the bassoon—that congeries of keys, trackers, rods, levers, pads and wooden pipe—that sits deep in the innards of the orchestra rearing its unique "bell" over the woodwind section and looking as if it were the inquisitive periscope of some lurking submarine seeking new prey.

In all of Mozart's greatest symphonies, piano concertos and operas the writing for the bassoon shows the composer's uncommon feeling for the instrument. This telling use of the instrument's expressive and technical capabilities is nowhere more in evidence than in the series of imposing wind serenades.

In his biography of Mozart, Alfred Einstein writes of the composer's concertos for wind instruments that they are "for the most part occasional works in the narrower sense, intended to make

a pleasant impression, and since it is in the very nature of wind instruments that their players must be treated with consideration . . . so the character of the melodic invention is determined by the imitations of the instruments." And he further writes "that wind instrument players have something very individual about them. . . . Accordingly these concertos have something special and personal about them, and when one hears them in a concert hall, which is seldom enough, one has the feeling that the windows have suddenly been opened and a breath of fresh air been let in."

Mozart wrote the bassoon concerto in June of 1774 for a rich amateur bassoonist and patron of the arts, Baron Dürnitz. Some sources indicate that Mozart wrote two more bassoon concertos in the spring of 1775, but they have been lost. Einstein described K. 191 as "a work unmistakably conceived for a wind instrument, a real bassoon concerto . . . the solo portions are full of leaps, runs, and singing passages completely suited to the instrument. It was written *con amore* from beginning to end, as is particularly evident in the lively participation of the orchestra." At this evening's concert Bernard Garfield plays his own cadenzas.

Anton Bruckner

Born: Ansfelden, September 4, 1824
Died: Vienna, October 11, 1896

Symphony No. 4 in E-flat major

In the Vienna of Johann Strauss, Anton Bruckner must have seemed an odd bird, indeed. In his book, *Bruckner and Mahler*, Hans Redlich gives us a vivid portrait of the composer: "A stockily built figure, carrying an imperious head on broad peasant's shoulders; a profile whose aquiline nose recalled a Roman emperor rather than a provincial organist from the backwoods of Upper Austria; clad in garments of strangely old-fashioned cut, black, with short baggy trousers of grotesque width (apt trouser-legs for one contending with organ pedals); with a broad-brimmed slouch-hat (instead of the customary topper) and with a huge red tobacco-stained handkerchief flapping from one of the bulging coat-pockets; in his hand the inevitable snuff-box (in place of the customary elongated 'Virginia' cigar); close-shaven (save for a ridiculously small suggestion of a moustache right under the nose) and the hair closely cropped (instead of the flowing locks and picturesque beard worn by artists and intellectuals); the mighty profile with the Roman nose and the deep-seated eyes expressing at once childish surprise and, as it were, a permanent silent quest . . . ."

He seemed, to the sophisticated Viennese society, an out-of-sync country bumpkin, a barge in a flotilla of sleek

yachts, a caboose following a line of sumptuous train coaches. Redlich adds: "Bruckner's appearance, so ill-matched with its surroundings, was but the external side of his character's stubborn conservatism. Born of peasant stock, if not actually of peasants, he remained rustic at heart and in social behavior. He clung to the uses and manners of his youth, and never overcame the servility of his early days. . . . Although the artist in him was elevated into the rarefied atmosphere of the later symphonies, the man continued to live, to pray, to write letters, and to speak in the vernacular as in the far-off days of his youth. . . . Bruckner remained an unassailable 'original,' a slightly ridiculous outsider, considered almost as a simpleton by casual acquaintances."

Despite writing nine huge symphonies (some of the individual movements of these are as long as some Haydn symphonies) and deeply felt liturgical works, he remained unknown until he was sixty, when his Seventh Symphony was conducted in Leipzig by Arthur Nikisch and in Munich by Hermann Levi. Levi in particular had championed Bruckner who, with his usual humility, called the conductor "my artistic father." His other artistic father, the focus of one of Bruckner's many obsessions, was Richard Wagner, a man whose art Bruckner worshiped.

Bruckner composed the Fourth Symphony in the 1870s. Its score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, two timpani and strings. The subtitle "Romantic" appeared on the score of the earliest manuscript. Hans Redlich writes that "the mystical opening call on the horn, emerging from the golden-green depth o an E-flat major chord, played *tremolando* [tremulously] in the strings, suggests almost forcibly the majesty of alpine forests . . . . The Fourth Symphony's especially happy melodic inspiration has made it a favorite among modern audiences. Its popularity is fully deserved Bruckner is never more lovable than when his music assumes a native Austrian tone. This peculiar landscape atmosphere emanates from every bar of the work . . . this 'Romantic' symphony will continue to remain Bruckner's most lovable, most popular, and most easily performable work."

Writers have produced volumes abou the problem of Bruckner's revisions, additions, subtractions and editions. Most of his symphonies exist in several versions, some by the composer himself, some by his well-meaning students, others revised according to his conducto friends' wishes. As for the Fourth Symphony, in recent years most conductors have chosen to offer variously amended versions (usually by themselves) of the Leopold Nowak edition of the 1950s.

Compulsions and obsessions forced Bruckner into a kind of slavery through all his life. He had a compulsion for numbers, carrying it to extremes when notating his scores (which is why we

know the Fourth Symphony was finished on November 22, 1874, in Vienna at 8:30 in the evening). He was a religious fanatic. He kept a diary and all through it one sees a series of "A's" and "V's" wherein he records how many times a day he recited *Ave Marias* and *Pater Nosters* (*Vater unser*). He was obsessed by young women, continually falling in love with girls under twenty. When he was seventy he fell under the spell of a young chambermaid and actually became engaged to her for an afternoon. A close friend extricated him from this by paying off the woman.

In his intellectual outlook, Bruckner remained for all his days a stolid, parochial being, limited to extreme narrowness in thought and experience, never acquiring new points of view, never adding interests in anything beyond music and religion. He remained unaffected through all his life by literature, poetry, philosophy, science and politics. But he could write music, music which some have likened to cathedrals in sound. God, music, and Wagner summed up his life.

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The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since the founding of The Curtis Institute of Music, 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Anna Moffo, Charlotte Hellekant, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente.



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The Curtis Institute of Music
Gary Graffman, President/Director

La Voix Humaine

CAST

	Jan. 30 & Feb. 1	Jan. 31 & Feb. 2
Kurt Weill vocal selections		
Der Abschiedsbrief	Rinat Shaham	Courtney Durham
Es Regnet	Margarita Gomez	Margarita Gomez
Wie lange noch?	Rachael Garcia	Rachael Garcia
Youkali: Tango Habanera	Margarita Gomez	Margarita Gomez
Nanna's Lied	Rachael Garcia	Rachael Garcia
Ballade von der sexuellen Hörigkeit	Edith Dowd	Edith Dowd
La voix humaine		
Elle (She)	Rinat Shaham	Courtney Durham

Translations for Kurt Weill Vocal Selections

Der Abschiedsbrief (The Farewell Letter)
Music by Kurt Weill; text by Erich Kästner, after the poem Der Scheidenbrief

For two full hours now I've been sitting in the Cafe Bauer. If you're no longer interested, then tell me to my face! My cream won't turn sour just because of that. To hell with you, my sweetheart. So what? Let's call it quits. You mustn't think that I'll miss you. We're all washed up. Even I have what they call "honor." Don't show up again, my darling, or I'll throw you out.

You're not the first one to disappear like that. I don't deserve that kind of treatment, sonny. Do you actually think that I couldn't replace you? There are plenty of better fish in the sea.

I'm wearing the green poplin dress — the one that has a hole in it, thanks to you. You know how revealing it is. Also, I still have a pillowcase that I started for you. You were supposed to get it on Christmas Eve. That's all over now, and all the same to me. Others will sleep on it — more than once. Because what's over, sweetheart, is gone for good.

I'm not proud. The situation doesn't call for that. If you've got some money, send it fast. A bald-headed man is sitting across from me and leering. That's the boss from Engelhorn's Hotel! Well what do you know! The gentleman across the table just

asked if I would like to ... — because he would very much like to... He has the cash, the old crook. Keep your money! And sleep by yourself, my boy!

You're just like them all. The old fogey is coming over. He's going to take me with him...So, bug off! Kiss my ass! With all my heart, your friend, Erna Schmidt.

Translation by Kim H. Kowalke

Es Regnet (It's Raining)
Music by Kurt Weill; text by Kurt Weill

I ask nothing, I must not ask. You have told me not to. But do I hear your car? Then I think, should I say something? Or should I say nothing? It's all said in your look. Do you believe that only the mouth speaks? Eyes are like windows. One can always see through any window. And if you close them, everything seems worse. My eyes hear something different from my ears. I was born to bear pain. Let me look through the window. Let me look! The sun can no longer shine. "It's raining," says the window. It says only what it thinks. Let us weep together!

Translation by Kim H. Kowalke

Wie lange noch? (How Much Longer?)
Music by Kurt Weill; text by Walter Mehring

I will confess there was a night when I willingly gave myself to you. You took me and drove me out of my mind. I believed that I could not live without you.

You promised me blue skies, and I cared for you like my own father. You tormented me, you tore me apart. I would have put the world at your feet.

Look at me, will you! When will I ever be able to tell you: It's over. When that day comes ... I dread it. How much longer? How much longer? How long?

I believed you. I was in a daze from all of your talk and your promises. I did whatever you wanted. Wherever you wanted to go, I was willing to follow.

You promised me blue skies, and I — I didn't even dare to cry. But you have broken your word and your vows. I have been silent and tortured myself.

Look at me, will you! When will I ever be able to tell you: It's over. When that day comes ... I dread it. How much longer? How much longer? How long?

Translation by Kim H. Kowalke

Youkali: Tango Habanera
Music by Kurt Weill; text by Roger Fernay

Wandering at the will of the sea, my vagabond bark led me to the end of the world. It's quite a small island, but the sprite who dwells there politely invites us to tour it.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

And life, tedious and banal, drags us along. Yet the poor human soul, seeking oblivion everywhere, knew how, in leaving this earth, to find the mystery where our dreams are buried, in some Youkali.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

Translation by Susan Grayson

Nanna's Lied (Nanna's Song)
Music by Kurt Weill; text by Bertolt Brecht

Gentlemen, I was only seventeen when I landed on the love market. And I learned a lot of things — mostly bad, but that was the game. Still I resented much of it. (After all, I am a human being.)
Thank God, it all goes by quickly — both the love and sorrow. Where are the tears o last night? Where are the snows of years gone by?

As the years go by, it gets easier on the love market — easier to embrace a whole troop there. But it's amazing how your feelings cool off when you're stingy with them (After all, everything gets used up eventually.) Thank God it all goes by quickly — both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?

And although you learn the tricks of the trade on the love market, it's never easy to convert lust into small change. Still it can be done, but meanwhile you get a little older. (After all, you can't stay seventeen forever.) Thank God it all goes by quickly — both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?

Translation by Kim H. Kowal

Ballade von der sexuellen Hörigkeit (Ballade of Sexual Dependency)
Music by Kurt Weill; text by Bertolt Brecht

Look at a man! He grins and licks his damn chops,
Thinks he's the butcher and the rest all — lamb chops!
Sniffs every slut he sees till one lets him in.
Who cooks his goose? Well, who cooks most meals? Women!
With them he can't control himself, you see —
A pris'ner of his sexuality.
He's never read the Bible, thinks the law's a joke.
His ego is the one God he adores.
He calls his every move a masterstroke
He has no time to waste on whores:
From nine to five, he's always up and doing.
But comes the night, he's down in some hole screwing.

So many men have watched their smarter brother
Wreck his bright future for some slit or other
And they'll swear up and down, although it's sordid —
Who got him in that hole? The no-good whore did.
With her he couldn't control himself, you see — a pris'ner of his sexuality.

So one man thumps the Bible, one clings to the law,
One throws a bomb, another sings a hymn.
At lunch they never eat their oysters raw
All afternoon they work out at the gym.
The sunset from the heights you'll find them viewing
But comes the night, they're down in some hole screwing.

Translation by Michael Feingold

Biographies

Mikael Eliasen, *music director/accompanist*

Head of Curtis' Vocal Studies Department, Mr. Eliasen is an internationally-noted coach and accompanist. He has held master classes in vocal literature at the Chautauqua Summer School, the Cleveland Institute of Music, the San Francisco Opera's Young Artist Program, the University of Brisbane, the University of Seoul, the Jerusalem Music Center and National Opera Theatre in Prague. As an accompanist, Mr. Eliasen has made many recordings and has toured extensively in Europe, the former Soviet Union, Asia, Australia, Israel and North America. He has collaborated with such internationally renowned vocal artists as Elly Ameling, Betty Allen, Tom Krause, Robert Merrill, Florence Quivar, John Shirley-Quirk and

Theodor Uppman, to name a few. Mr. Eliasen, who joined the Curtis faculty in 1986, was formerly music director of the San Francisco Opera Center and artistic director of the European Centre for Opera and Vocal Art in Belgium.

Chas Rader-Shieber, *stage director*

Known for his innovative stagings of the Baroque repertoire, Chas Rader-Shieber returns to The Curtis Institute of Music Opera Theatre for the seventh time with this production. At Curtis, he has previously directed productions of Purcell's *Dido and Aeneas*, Handel's *Alcina* and *Xerxes*, Monteverdi's *The Coronation of Poppea* and Mozart's *Don Giovanni*, among others. Mr. Rader-Shieber was the artistic director of the Skylight Opera Theatre in Milwaukee from 1990-95, where his productions included *Eugene Onegin*, *The Magic Flute*, Handel's rarely performed masterpieces *Semele* and *Partenope*, and the American premiere of Mozart's *The Jewel Box*. In Europe he has staged productions of *The Marriage of Figaro*, *Don Giovanni* and the Brooks/Bizet *La tragédie de Carmen*. In recent years his work has been seen at the Minnesota Opera, the Lake George Opera, the San Francisco Opera Center, and the Edmonton and Vancouver operas in Canada.



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Matthew Trusler
Cyrus H. K. Curtis Fellowship

Ming Huan Xu
David H. Springman Memorial Fellowship

Violoncello

Arash Amini
Bok Foundation Fellowship

Na-Young Baek
Cyrus H. K. Curtis Fellowship

Aaron Choi
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Bok Foundation Fellowship

Miguel Angel Clares
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Glenn Fischbach
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Louisa Knapp Curtis Fellowship

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Friends of Curtis Fellowship

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Jacqueline Du Pré Memorial Fellowship

Inna Nassidze
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Margo Tatgenhorst
David H. Springman Memorial Fellowship

Naori Yamagami
Louisa Knapp Curtis Fellowship

Vocal Studies

Ted Christopher
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Cyrus H. K. Curtis Fellowship

Jamone Diggs
Bok Foundation Fellowship

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Mary Louise Curtis Bok Fellowship

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Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship

Michael Garcia
Cyrus H. K. Curtis Fellowship

Margarita Gomez
Bok Foundation Fellowship

Randall Gregoire
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Jessica Jones
Friends of Curtis Fellowship

Shane Shinuk Kim
William Horne Fellowship

Sungji Kim
Curtis Alumni Fellowship

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Mary Louise Curtis Bok Fellowship

Donald Marrazzo
Louisa Knapp Curtis Fellowship

Jason Marus
Cyrus H. K. Curtis Fellowship

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Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship

Neil Michaels
Mary Louise Curtis Bok Fellowship

Rachel Mondanaro
Louisa Knapp Curtis Fellowship

Sinéad Mulhern
Edwin B. Garrigues Fellowship

Jeffrey Picón
Bok Foundation Fellowship

Rinat Shaham
Louisa Knapp Curtis Fellowship

Karen Slack
Friends of Curtis Fellowship

Nigel Smith
Mary Louise Curtis Bok Fellowship

Ge-Qun Wang
Bok Foundation Fellowship

Holly Weinheimer
Cyrus H. K. Curtis Fellowship

Daryl Young
Mary Louise Curtis Bok Fellowship

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Save the Date

The Friends of
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Annual Benefit

A St. Petersburg Spring Celebration

Saturday, April 5, 1997
The Curtis Institute of Music

Invitations will be mailed in February.
For Information please call (215) 893-5279

"The performances made a real impact…the pleasure lay in the balance of the voices, credibility of the casting and stage ease of the singers." *Philadelphia Inquirer*

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The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-fifth Student Recital

Friday, January 31, 1997
Curtis Hall, 5:00 p.m.

A Schubertiade
Honoring the 200th Anniversary of
Franz Peter Schubert's birth on
January 31, 1797

Auf dem Strom, D. 943 — Franz Schubert (1797-1828)
Jeffrey Picón, tenor
Paul LaFollette, horn
Mikael Eliasen, piano

Der Hirt aud dem Felsen, D. 965 — Schube
Sung-Ji Kim, soprano
Keith Lipson, clarinet
Mikael Eliasen, piano

String Quintet in C major, D. 956 — Schube
Allegro ma non troppo
Adagio
Scherzo and Trio: Presto - Andante sostenuto
Allegretto - Più allegro - Più presto
Soovin Kim, violin
Nathan Cole, violin
Burchard Tang, viola
Margo Tatgenhorst, cello
Arash Amini, cello

STUDENTS AND THEIR TEACHERS

Jeffrey Picón studies with Mikael Eliasen in the Opera Degree Program
Paul LaFollette studies with Barry Tuckwell
Mikael Eliasen is the Head of the Vocal Studies Department
Sung-Ji Kim studies with Mikael Eliasen in the Opera Degree Program
Keith Lipson studies with Donald Montanaro
Soovin Kim studies with Jaime Laredo & Victor Danchenko
Nathan Cole studies with Felix Galimir & Pamela Frank
Richard Tang studies with Joseph de Pasquale
Margo Tatgenhorst studies with David Soyer
Arash Amini studies with David Soyer

Felix Galimir prepared the quintet

It sometimes seems to me as if I did not belong to this world at all.
—Franz Schubert

Howard Kornblum,
Director of the Student Recital Series

Mr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

Student Recital Programs
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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-sixth Student Recital

Monday February 3, 1997
Curtis Hall, 8:00 p.m.

Romance in F minor, Op. 11 — Antonin Dvořák (1841-1904)

Polonaise brillante in D major, Op. 4 — Henryk Wieniawski (1835-1880)
Karen Sinclair, violin
Hugh Sung, piano

String Quartet in A minor, Op. 29 — Franz Schubert (1797-1828)
Allegro ma non troppo
Andante
Menuetto: allegretto
Allegro moderato
Mu Na, violin
Angelia Cho, violin
Jessica Thompson, viola
Kaori Yamagami, cello

♫INTERMISSION♫

Piano Quintet in A major, Op. 81 — Dvořák
Allegro, ma non tanto
Dumka: andante con moto
Scherzo (furiant): molto vivace
Finale: allegro
Timothy Fain, violin
Jasmine Lin, violin
Brian Chen, viola
Arash Amini, cello
Heather Conner, piano

TUDENTS AND THEIR TEACHERS

aren Sinclair studies with Peter Oundjian & Yumi Ninomiya Scott
lugh Sung: Staff Pianist
lu Na studies with Aaron Rosand
ngelia Cho studies with Peter Oundjian & Arnold Steinhardt
ssica Thompson studies with Karen Tuttle
aori Yamagami studies with Orlando Cole
imothy Fain studies with Victor Danchenko
smine Lin studies with Aaron Rosand
ian Chen studies with Joseph de Pasquale & Michael Tree
rash Amini studies with David Soyer
eather Conner studies with Eleanor Sokoloff

even Tenenbom prepared the quartet
lix Galimir prepared the quintet

I am just an ordinary Czech musician.
—Antonin Dvořák

ward Kornblum,
irector of the Student Recital Series

Vladimir Sokoloff,
irector of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-seventh Student Recital

Wednesday February 5, 1997

Curtis Hall, 8:00 p.m.

The Curtis Chamber Orchestra
conducted by
Mischa Santora

Serenade in E-flat major for 13 Wind Instruments, Op. 7 (1881) Richard Straus

Symphony No. 29 in A major, K. 201 Wolfgang Amadeus Mozar
(1756-1791

Allegro moderato
Andante
Menuetto
Allegro con spirito

Piano Concerto No. 22 in E-flat major, K. 482 Moza

Allegro
Andante
Allegro - Andantino cantabile - Allegro

Daniel Alfred Wachs, piano

The Curtis Chamber Orchestra
Mischa Santora, conductor

STUDENTS AND THBIR TEACHERS

Mischa Santora studies with Otto-Werner Mueller
Daniel Alfred Wachs studies with Seymour Lipkin

The Orchestra

Violins: Sara Bitlloch, Judy Kang, Karen Sinclair, Phillip Roy, Matthew Trusler, Nicolas Kendall, Daniel Kossov, Jonathan Gandelsman, Sarah Ioannides
Violas: Nicholas Cords, Melissa Reardon, Burchard Tang
Cellos: Aash Amini, Aaron Choi, Miguel Angel Clares
Doublebasses: Jeremy Kurtz, Mary Wheelock
Flutes: Min Park, Tiffany Lee
Oboes: Geoffrey Deemer, Adam Hollander
Clarinets: Martin Scalona, Amir Kats
Bassoons: Martin Garcia, Richard Jason Hannan
Horns: Ross Pekar, Adam Iascone, Gabriel Kovach, Cris Griffin (guest)
Trumpets: Brian Osborne, Karl Sweedy
Tuba: Charles Gianelli
Timpani: David Goodman

O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls!
—Franz Schubert

Howard Kornblum,
Director of the Student Recital Series
Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-eighth Student Recital

Friday February 7, 1997
Curtis Hall, 8:00 p.m.

Sonata for Piano and Viola in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)
Allegro amabile
Appassionato, ma no troppo allegro
Andante con moto
Natalie Zhu, piano
Che-Hung Chen, viola

Quartet for Bassoon and Strings, Op. 73, No. 3 — François Devienne (1759-1803)
Allegro con espressione
Adagio non troppo
Rondo: allegretto poco moderato
Martin Garcia, bassoon
Jonathan Gandelsman, violin
Kirsten Johnson, viola
Margo Tatgenhorst, cello

♫INTERMISSION♫

Piano Concerto in G major — Maurice Ravel (1875-1937)
Allegramente
Adagio assai
Presto
Ieva Jokubaviciute, piano
Dmitri Levkovich, piano

STUDENTS AND THEIR TEACHERS

Martin Garcia studies with Bernard Garfield
Jonathan Gandelsman studies with Peter Oundjian & Arnold Steinhardt
Kirsten Johnson studies with Michael Tree
Margo Tatgenhorst studies with David Soyer
Chie-Hung Chen studies with Joseph de Pasquale
Natalie Zhu studies with Gary Graffman
Ieva Jokubaviciute studies with Seymour Lipkin
Dmitri Levkovich is a composition student of David Loeb

Bernard Garfield prepared the Devienne

M. Ravel refuses the Legion of Honor, but all his music accepts it.
—Erik Satie

Edward Kornblum,
Director of the Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Thirty-ninth Student Recital

Monday February 10, 1997
Curtis Hall, 8:00 p.m.

Quintet for Woodwinds in G minor — Paul Taffane
Allegro con moto —)1844-1908
Andante
Vivace
Li-Chu Huang, flute
Adam Hollander, oboe
Anthony McGill, clarinet
Richard Hannan, bassoon
Adam Iascone, horn

Sonata for Violin and Piano ((1913/1921) — Leoš Janáče
Con moto — (1854-192
Ballada
Allegretto
Adagio

Mélodie for Violin and Piano, Op. 42, No. 3 — Peter I. Tchaikovsl
Jonathan Gandelsman, violin — (1840-189
Li Jian, piano

♫INTERMISSION♫

String Quintet in C major, D. 956 — Franz Schub
Allegro ma non troppo — (1797-182
Adagio
Scherzo: Presto - Trio - Andante sostenuto
Allegretto - Più allegro - Più presto
Soovin Kim, violin
Nathan Cole, violin
Burchard Tang, viola
Margo Tatgenhorst, cello
Arash Amini, cello

STUDENTS AND THEIR TEACHERS

L-Chu Huang studies with Julius Baker & Jeffrey Khaner
Adam Hollander studies with Richard Woodhams
Anthony McGill studies with Donald Montanaro
Richard Hannan studies with Bernard Garfield
Adam Iascone studies with Barry Tuckwell
Jnathan Gandelsman studies with Peter Oundjian & Arnold Steinhardt
L Jian: Staff Pianist
Sovin Kim studies with Jaime Laredo & Victor Danchenko
Jathan Cole studies with Felix Galimir & Pamela Frank
Jirchard Tang studies with Joseph de Pasquale
Jargo Tatgenhorst studies with David Soyer
Arash Amini studies with David Soyer

Donald Montanaro prepared the Taffanel
Felix Galimir prepared the Schubert

See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it.
—Thomas Carlyle

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Curtis Institute of Music

Alumni Recital Series

Ignat Solzhenitsyn, piano

Tuesday, February 11, 1997
8:00 p.m.
Curtis Hall

The Curtis Institute of Music

Gary Graffman, President/Director

Ignat Solzhenitsyn, piano

Tuesday, February 11, 1997
8:00 p.m.
Curtis Hall

CLAUDE DEBUSSY — ***Images*, Book II (1907)**
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

WOLFGANG AMADEUS MOZART — **Rondo in A minor, KV 511 (1787)**
Andante

BÉLA BARTÓK — **Sonata (1926)**
Allegro moderato
Sostenuto e pesante
Allegro molto

Intermission

FRANZ SCHUBERT — **Sonata in B-flat major, D. 960 (1828)**
Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Rondo: Allegro, ma non troppo

Biography

IGNAT SOLZHENITSYN

At the age of 24, Ignat Solzhenitsyn has already been recognized as one of today's most gifted artists, with an active career as both a pianist and conductor, performing extensively in the United States, Europe, Central America and Japan. A 1995 graduate of Curtis, Mr. Solzhenitsyn studied piano with Gary Graffman and conducting with Otto-Werner Mueller. He recently performed as piano soloist with Wolfgang Sawallisch and the Philadelphia Orchestra at Carnegie Hall as well as at the opening of the Philadelphia Orchestra's 1995-96 season. In the fall of 1996, he appeared at Carnegie Hall as soloist with the Montreal Orchestra under Charles Dutoit. Other recent engagements include performances with the Baltimore, Detroit, Cincinnati, National and Seattle Symphony Orchestras, as well as the Orchestre de Paris, the St. Petersburg (formerly Leningrad) Philharmonic and the Israel Philharmonic. Future engagements include the Los Angeles Philharmonic and the Chicago Symphony Orchestra. Mr. Solzhenitsyn is also the Associate Conductor of Concerto Soloists Chamber Orchestra.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Nicholas Cords, *Student Rep.*
Edith Evans Frumin
Fanabel Kremens
Alan Morrison
Richard Shapp

The Alumni Recital Series is produced by The Curtis Institute of Music in conjunc with the Alumni Society of Greater Philadelphia. This group is composed of local alur who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work with Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition tr fund, the purchase of chamber music for the library, opera scores for the vocal studies department, teaching studio and practice room renovations, and student living expens

Alumni Recital Series Benefactors

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Charles Sterne III
David Stroh
Dr. and Mrs. Asher Woldow
Jack Wolgin
Ron Wormser and Nancy Smith
Robert A. Wright
Anonymous in honor of Edith Frumin and Fanabel Kremens

(List complete as of Jan. 30)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fortieth Student Recital

Wednesday February 12, 1997
Curtis Hall, 8:00 p.m.

Chaconne in D minor from Partita No. 2, S. 1004 — Johann Sebastian Bach (1685-1750)
Kerri Ryan, violin

Fantasy for Violin and Harp, Op. 124 — Camille Saint-Saens (1835-1921)
Hannah Jin, violin
Deanne van Rooyen, harp

Sonata in A minor for Arpeggione and Piano, D. 821 — Franz Schubert (1797-182
Allegro moderato
Adagio
Allegretto
Hung-Wei Huang, viola
Grace Hsiao-Ching Chung, piano

♫INTERMISSION♫

Trio No. 1 in E-flat major, Op. 1, No. 1 — Ludwig van Beethoven (1770-182
Allegro
Adagio cantabile
Scherzo: allegro assai
Finale: presto

Trio No. 3 in C minor, Op. 101 — Johannes Brahms (1833-189
Allegro energico
Presto non assai
Andante non grazioso
Allegro molto
Raphaello Trio
Sara Bitlloch, violin
Miguel Angel Clares, cello
Daniel Alfred Wachs, piano

UDENTS AND THEIR TEACHERS

rri Ryan studies with Peter Oundjian
nnah Jin studies with Peter Oundjian &Yumi Ninomiya Scott
anne van Rooyen studies with Marilyn Costello
ng-Wei Huang studied with Joseph de Pasquale & Michael Tree
ace Hsiao-Ching Chung studies with Seymour Lipkin
a Bitlloch studies with Rafael Druian
guel Angel Clares studies with PeterWiley
niel Alfred Wachs studies with Seymour Lipkin

arilyn Costello prepared the Saint-Saens
fael Druian prepared the trios

Form is the balance between tension and relaxation.
—Ernst Toch

oward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-first Student Recital

Friday February 14, 1997
Curtis Hall, 8:00 p.m.

Quintet for Strings in B-flat major, K. 174 — Wolfgang Amadeus Mozart (1756-1791)
Allegro moderato
Adagio
Menuetto ma allegro
Allegro
Margaret Kwon, violin
Karen Sinclair, violin
Marylène Gingras-Roy, viola
Danielle Farina, viola
Gloria Kim, cello

Autumn Music — Jennifer Higdor (b. 1962)

Trois pièces brèves for Wind Quintet (1930) — Jacques Iber (1890-1962)
Allegro
Andante
Assez lent
Mimi Stillman, flute
Janet Miller, oboe
Martin Scalona, clarinet
Ryan Simmons, bassoon
Katherine Wang, horn

♫INTERMISSION♫

Liebesleid
Schön Rosmarin
Liebesfreud — Fritz Kreisle (1875-1962)
Daniel Kossov, violin
Sarah Hicks, piano

chianas brasileiras No. 5 — Heitor Villa Lobos (1887-1959)
Aria: cantilena (1938)
Dansa: martelo (1945)
Margarita Gomez, soprano
Arash Amini, solo cello Glenn Fischbach, cello
Aaron Choi, cello Ludmila Konstantinova, cello
Jeffrey Lastrapes, cello Kaori Yamagami, cello
Victoria Hurt, cello Amy Cooper, cello
Sarah Hicks, conductor

❦

UDENT AND THEIR TEACHERS

rgaret Kwon studies with Aaron Rosand
ren Sinclair studies with Peter Oundjian & Yumi Ninomiya Scott
rylène Gingras-Roy studies with Karen Tuttle
nielle Farina studies with Karen Tuttle
oria Kim studies with Peter Wiley
mi Stillman studies with Julius Baker & Jeffrey Khaner
et Miller studies with Richard Woodhams
rtin Scalona studies with Donald Montanaro
an Simmons studies with Bernard Garfield
herine Wang studies with Barry Tuckwell
niel Kossov studies with Victor Danchenko
ah Hicks studies conducting with Otto-Werner Mueller
rgarita Gomez is in the Professional Studies Department with Mikael Eliasen
ash Amini, Aaron Choi, Ludmila Konstantinova: students of David Soyer
enn Fischbach, Kaori Yamagami, Victoria Hurt: students of Orlando Cole
frey Lastrapes: Curtis '96 Amy Cooper, guest artist

ven Tenenbom prepared the Mozart
frey Khaner prepared the wind works
kael Eliasen prepared the Villa Lobos

He who opens candy wrappers during the music is evil incarnate
and earns his fellow man's eternal enmity.
—Kung-Fu Tzu

ward Kornblum, Director of the Student Recital Series
Vladimir Sokoloff, Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-second Student Recital

Sunday February 16 1997

Curtis Hall 3:00 p.m

Graduation Recital: Glenn Fischbach

Sonata No. 3 in G minor for Viola da Gamba, S. 1029 — Johann Sebastian Bach (1685-1750)

Vivace
Adagio
Allegro

Glenn Fischbach, cello
Hugh Sung, piano

Sonata No. 2 for Piano and Cello in F major, Op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affetuoso
Allegro passionato
Allegro molto

Hugh Sung, piano
Glenn Fischbach, cello

♫INTERMISSION♫

Parlor Games for Cello and Piano (1997) — Daniel O[illegible] (b. 197[illegible])

Quick and bright
Slow jam
Very fast and with intensity

Glenn Fischbach, cello
Hugh Sung, piano

Sonata for Cello and Piano in C minor, Op. 6 (1932) — Samuel Barber (1910-198[illegible])

Allegro ma non troppo
Adagio - Presto - Adagio
Allegro appassionato

Glenn Fischbach, cello
Heather Conner, piano

TUDENTS AND THEIR TEACHERS

lenn Fischbach studies with Orlando Cole
ugh Sung: Staff Pianist
eather Conner studies with Eleanor Sokoloff

I have always believed that I need a circumference of silence.
As to what happens when I compose, I really haven't the faintest idea.
—*Samuel Barber*

ward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-third Student Recital

Monday, February 17, 1997
Curtis Hall, 8:00 p.m

Chaconne in D minor — Johann Sebastian Bach (1685-1750)
(From the Partita No. 2 for Solo Violin, S. 1004)
Kerri Ryan, violin

Sonata for Cello and Piano, Op. 6 (1932) — Samuel Barber (1910-1981)
Allegro ma non troppo
Adagio - Presto - Adagio
Allegro appassionato
Glenn Fischbach, cello
Heather Conner, piano

♬INTERMISSION♬

Piano Concerto in A minor, Op. 54 — Robert Schumann (1810-1856
Allegro affetuoso
Andante gracioso
Allegro vivace
Andrius Zlabys, piano
Elaine Hou, piano

UDENTS AND THEIR TEACHERS

rri Ryan studies with Peter Oundjian
enn Fischbach studies with Orlando Cole
ather Conner studies with Eleanor Sokoloff
drius Zlabys studies with Seymour Lipkin
ine Hou studies with Seymour Lipkin

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, strategems and spoils;
And he hath by nature cultivated the nefarious
custom of opening candy wrappers during the music;
Let no such man be trusted.
—Edward de Vere, 17th Earl of Oxford

ward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-fourth Student Recital

Wednesday, February 19, 1997
Curtis Hall, 8:00 p.m.

Sonata No. 2 in A minor for Solo Violin, S. 1003 — Johann Sebastian Bac (1685-175(

Grave
Fuga
Andante
Allegro

Jessica Linnebach, violin

Sonata in A minor for Arpeggione and Piano, D. 821 — Franz Schube (1797-182(

Allegro moderato
Adagio
Allegretto

Hung-Wei Huang, viola
Grace Hsiao-Ching Chung, piano

♫INTERMISSION♫

Cello Concerto in E minor, Op. 85 — Sir Edward Elg (1857-193(

Adagio - Moderato
Lento - Allegro molto
Adagio
Allegro

Miguel Angel Clares, cello
Hugh Sung, piano

STUDENTS AND THEIR TEACHERS

essica Linnebach studies with Aaron Rosand
Hung-Wei Huang studies with Joseph de Pasquale & Michael Tree
Grace Hsiao-Ching Chung studies with Seymour Lipkin
Miguel Angel Clares studies with Peter Wiley
Hugh Sung: Staff Pianist

People who make music together cannot be enemies, at least while the music lasts.
But people who open candy wrappers together will acquire enemies, especially while the music lasts.
—Paul Hindemith

Howard Kornblum,
Director of the Student Recital Series

D. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC OPERA THEATRE

presents

Tchaikovsky's Iolanta

February 20 & 22, 1997

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 22 other countries. In addition to undergraduate degrees in performance, composition and conducting, it offers a Master of Music degree in opera.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since the founding of The Curtis Institute of Music, 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Charlotte Hellekant, Anna Moffo, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente.



Vocal Studies Department

Head of Opera & Voice Departments	Mikael Eliasen
Administrator/Production Manager	Ralph Batman
Opera & Voice Coach	Susan S. Ashbaker
Make-up	Marciem Bazell
Stage Combat & Fencing	Payson Burt
Italian Diction	Corradina Caporello
Feldenkrais Technique	Bob Chapra
History of Opera & Singing	Wayne Conner
Movement	Jennie Diggs
German Diction	Ilse Hawrysz
Stagecraft	Rhoda Levine
Voice Teacher	Marlena Kleinman Malas
Acting	John Norris
Opera & Voice Coach	Susan Nowicki
Principal Opera Coach	Danielle Orlando
Voice Teacher	Joan Patenaude-Yarnell
Voice Teacher	Margaret Poyner
French Diction	Therese Casadesus Rawson
Opera & Voice Coach	Donald St. Pierre
Visiting Voice Teacher	Galina Vishnevskaya
Voice Teacher	Edward Zambara

THE CURTIS OPERA THEATRE

❧

The Nightingale and the Rose

by Luis Prado
(Text by Oscar Wilde)

Based on the Oscar Wilde story of the same name, *The Nightingale and the Rose* is about the poor, young student in love and the nightingale who helps him. Declaring "love is better than life," the nightingale makes the ultimate sacrifice.

Mischa Santora, conductor
Ralph Batman, stage director

❧

Bastien and Bastienne

by Wolfgang Amadeus Mozart

Bastien and Bastienne tells the story of two young lovers who part ways and the magician who brings them back together. By using insightful psychology and suspect magic spells, the magician happily reunites Bastien and Bastienne.

Amir Kats, conductor
Ralph Batman, stage director

❧

Friday, March 14 at 8 p.m.
Saturday, March 15 at 8 p.m.
The Curtis Opera Studio

All Tickets: $20

TO ORDER BY VISA OR MASTERCARD, CALL 215-893-7902

The Curtis Institute of Music
Opera Theatre
presents

Iolanta

Music by Peter Ilyich Tchaikovsky
Libretto by Modest Ilyich Tchaikovsky,
after Henry Hertz's play, *The King's Daughter*

Ian Robertson, Conductor
Ralph Batman, Stage Director
George McMahon, Lighting Designer

Thursday, February 20, 1997
Saturday, February 22, 1997

Centennial Hall • The Haverford School • 8:00 p.m.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in The Curtis Opera and Voice Programs.

Projected title slides provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker and T. J. Scott.

The Curtis Institute of Music
Gary Graffman, President/Director

Iolanta

CAST (in order of appearance)

	Thurs., Feb. 20	**Sat., Feb. 22**
Iolanta	Jessica Jones	Sinéad Mulhern
Martha	Edith Dowd	Edith Dowd
Brigitta	Margarita Gomez	Margarita Gomez
Laura	Holly Weinheimer	Holly Weinheimer
Bertrand	Quirijn de Lang	Quirijn de Lang
Alméric	Jeffrey Picón	Jeffrey Picón
King René	Csaba Markovits	Csaba Markovits
Ibn-Hakia	Jason Marus	Neil Michaels
Robert	Nigel Smith	Nigel Smith
Vaudémont	Shane Shinuk Kim	Ge-Qun Wang
Chorus:	Members of the Vocal Studies Department	

The one-act opera will be performed without intermission
(running time is approximately 1 hour, 35 minutes)

SYNOPSIS

The action takes place on the estate of King René. Iolanta, the king's daughter, has been blind from birth, but is unaware of her disability. Wishing to protect his daughter from the harsh realities of the world, the king has hidden her away in his beautiful and closely guarded palace. Iolanta lives with her father, her nurse, her friends and servants. At the king's command, no one in Iolanta's presence is permitted to mention the light or the ability to see: Iolanta must not know that she is different from other people.

Iolanta is uneasy, and her friends try in vain to dispel her sadness. Alméric, the new sword-bearer, announces the king's arrival along with the well-respected doctor Ibn-Hakia. Bertrand, who guards the palace gates, tells Alméric the secret concerning Iolanta: the King is concealing his daughter's blindness from Robert, the Duke of Burgundy, her betrothed, believing that her sight will eventually be restored. (Although the duke has never seen Iolanta, he has been betrothed to her for many years.)

At the request of the king, Ibn-Hakia arrives at the palace to help find a cure for Iolanta's blindness. Ibn-Hakia, who believes in the powers of the mind and spirit, pronounces the diagnosis: Iolanta can only recover her sight if she is made aware of her disability and passionately wants to see. The king, convinced that Iolanta couldn't tolerate knowing she is blind, rejects Ibn-Hakia's idea.

Meanwhile, Duke Robert and his friend Count Vaudémont have become lost on a journey and find their way to the now deserted garden. Robert was on his way to see King René in order to fulfill his commitment to marry Iolanta; however, the purpose of the journey does not please Robert. He would prefer the king agree to cancel this match, as the duke is in love with Countess Mathilde.

From the terrace Vaudémont sees a sleeping maiden and is instantly charmed by her. In vain, Robert urges his friend to leave this mysterious place that carries a warning of death for anyone who dares to enter. Iolanta then comes out onto the terrace, and asks who the strangers are. Vaudémont says his name. Robert, convinced that his call to his friend has gone unheard, leaves, promising to return to save Vaudémont from this trap.

Alone with Iolanta, Vaudémont tells of his feelings for her. He asks Iolanta to give him a red rose to remind him of their meeting, but Iolanta picks a white bloom. He repeats his request twice, and each time Iolanta picks a white rose. Vaudémont realizes that the young maiden is blind. He tells her of the beauty of nature, which gives mankind the gift of light, the source of delight and knowledge. She replies that to praise God she does not need the light. However, Vaudémont's love awakens in Iolanta a shy affection for him as well as a desire to see.

Having heard voices, the king hurries into the garden. When he sees a stranger near his daughter, he is alarmed and angry. The king is horrified to learn that Vaudémont not only has entered his estate, but has told Iolanta of her blindness. The king orders Ibn-Hakia to begin Iolanta's treatment immediately. If this does not work, he says, Vaudémont will be sentenced to death. Iolanta begs her father to show mercy, but to no avail. Iolanta leaves to undergo treatments to save her sweetheart.

The king then apologizes to Vaudémont, explaining that he condemned him to death in the hope of awakening in Iolanta the desire to see. The young man is free to go; but Vaudémont has no intention of leaving without asking for Iolanta's hand in marriage. René refuses the request, saying that she is promised to another. Meanwhile, Robert returns to save Vaudémont. Vaudémont urges his friend to tell the king of his love for Mathilde. Touched by the young man's sincerity, René frees Robert from the vow he made long ago and promises Iolanta's hand to Vaudémont. Meanwhile, Iolanta's treatment is complete and Bertrand brings the news that Iolanta can see. She returns to the garden with Ibn-Hakia and is enraptured to see the world for the first time.

BIOGRAPHIES

Ian Robertson, *conductor*

Ian Robertson, chorus director and conductor with the San Francisco Opera since 1987, made his company conducting debut in 1988 with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot* and *Il Trovatore*. In addition to his work with the Opera Chorus, Mr. Robertson has led the San Francisco Opera Orchestra and Chorus in concerts at the War Memorial Opera House and as part of the 1994 and 1995 Summer Concert series. Previously, Mr. Robertson was head of music and chorus director of the Scottish Opera, for which he also conducted numerous productions. A native of Scotland, he trained as a pianist at the Royal Scottish Academy of Music, where he won numerous awards as well as a scholarship to the University of Glasgow. Mr. Robertson has performed in recital at the Edinburgh International Festival and in such venues as Wigmore Hall and the Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland. Last season Mr. Robertson conducted the Curtis production of *La rondine*.

Ralph Batman, *stage director*

Ralph Batman started his career nearly 25 years ago at a chain of professional Midwestern dinner theaters, where he stage managed, designed and, eventually, directed and produced over 30 productions. He returned to his native Philadelphia to join the staff of the Pennsylvania Ballet and spent several years with the Philadelphia Drama Guild, the Opera Company of Philadelphia and, since 1988, The Curtis Institute of Music. His directing credits include productions of *Mary, Mary*; *Once Upon a Mattress*; and *Bell, Book and Candle*, as well as a production he co-authored, *In the Moment Before the Moment Before*. Last season at Curtis, Mr. Batman directed the premiere of Jonathan Holland's operatic adaptation of Christopher Durang's *Naomi in the Living Room*.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *L'elisir d'amore* at Curtis and *Follies* at St. Joseph's University, where he is technical director of the Bluett Theatre. *Iolanta* marks Mr. McMahon's 27th production for The Curtis Institute of Music.

The Orchestra

Violins
Ivan Bialostozky
Sara Bitlloch
Ling Kam
Lita Kang
Soovin Kim
Daniel Kossov
Lee-Jin Leem
Mu Na
Mikhail Ovrutsky
Chang Tina Qu
Phillip Roy
Karen Sinclair
Ming Huan Xu

Violas
Che-Hung Chen
Che-Yen Chen
Danielle Farina
Melissa Reardon
Jessica Thompson

Cellos
Arash Amini
Aaron Choi
Jongjoo Choi
Victoria Hurt
Una Nassidze

Double Basses
Yuching Mark Huang
Jeremy Kurtz
Aaron D. Robertson

Flutes
Li-Chu Jessica Huang
In Tiffany Lee
Mimi Stillman

Oboes
Geoffrey Deemer
Adam Hollander
Janet Miller

Clarinets
Woongjo David Chang
Keith Lipson

Bassoons
Richard Hannan
Ryan Simmons

Horns
Adam Iascone
Andrew Karr
Gabriel Kovach
Ross Pekar

Trumpets
Paul Jeffrey
Karl Sweedy

Trombones
Matthew Dohanian
Jeff Swords
Bill C. Thomas

Tuba
Charles Giannelli

Timpani
Yun Park

Harps
Ines Hur
Valerie Muzzolini

Administrator
Richard Zuch

Operations Manager
Paul Jacob Bryan

Student Managers
Gabriel Kovach
Karl Sweedy
Jeff Swords

Production Staff

Assistant to the Conductor	Sarah Xanthe Ioannides
Musical Preparation	Susan Nowicki Donald St. Pierre Danielle Orlando
Russian Diction Coach	Ghenady Meirson
Projected Title Operator	Sarah Hicks
Rehearsal Pianist	Kamel Boutros

"The performances made a real impact…the pleasure lay in the balance of the voices, credibility of the casting and stage ease of the singers." *Philadelphia Inquirer*

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ichard Hannan
Cyrus H. K. Curtis Fellowship

lathieu Harel
Bok Foundation Fellowship

yan Simmons
Louisa Knapp Curtis Fellowship

larinet

Voongjo David Chang
Curtis Alumni Fellowship

eith Lipson
Felix Meyer Fellowship

nthony McGill
Cyrus H. K. Curtis Fellowship

lartin Scalona
Bok Foundation Fellowship

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hia-Yu Hsu
Edith Evans Braun Fellowship

aniel Kellogg
Edith Evans Braun Fellowship

mitri Levkovich
Bok Foundation Fellowship

aniel Ott
Jeanette S. Epstein Memorial Fellowship

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Cyrus H. K. Curtis Fellowship

rah Xanthe Ioannides
Friends of Curtis Fellowship

mir Kats
Leopold Stokowski Fellowship

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Leopold Stokowski Fellowship

-sun Sung
Mary Louise Curtis Bok Fellowship

ouble Bass

rdan Anderson
Bok Foundation Fellowship

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Cyrus H. K. Curtis Fellowship

nathan Burnstein
Louisa Knapp Curtis Fellowship

ching Mark Huang
Curtis Alumni Fellowship

Jeremy Kurtz
Bok Foundation Fellowship

Aaron D. Robertson
Mary Louise Curtis Bok Fellowship

Mary Wheelock
Bok Foundation Fellowship

Flute

Li-Chu Jessica Huang
Cyrus H. K. Curtis Fellowship

In Tiffany Lee
Bok Foundation Fellowship

Min Sang Park
Friends of Curtis Fellowship

Mimi Stillman
Louisa Knapp Curtis Fellowship

Harp

Laura Caramellino
Mary Louise Curtis Bok Fellowship

Ines Hur
Cyrus H. K. Curtis Fellowship

Valerie Muzzolini
Bok Foundation Fellowship

Deanne van Rooyen
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Horn

Adam Iascone
Mary Louise Curtis Bok Fellowship

Andrew Karr
Edwin B. Garrigues Fellowship

Gabriel Kovach
Cyrus H. K. Curtis Fellowship

Paul LaFollette
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Ross Pekar
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Oboe

Geoffrey Deemer
Friends of Curtis Fellowship

Adam Hollander
Cyrus H. K. Curtis Fellowship

Janet Miller
Mary Louise Curtis Bok Fellowship

Katherine Needleman
Bok Foundation Fellowship

Organ

Kenneth Cowan
Mrs. Cary William Bok Fellowship

Paul Jacobs
Cyrus H. K. Curtis Fellowship

Rebecca Kleintop
Cyrus H. K. Curtis Fellowship

Piano

Sonia Chan
Mary Louise Curtis Bok Fellowship

Grace Hsiao-Ching Chung
Louisa Knapp Curtis Fellowship

Heather Conner
Lester Henry Grundy Fellowship

Stewart Goodyear
Kenneth Eric Weisner Memorial Fellowship

Jee-Min Hong
Robert Ehrman Fellowship

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Robert Ehrman Fellowship

Anat Paul
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David H. Springman Memorial Fellowship

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Michael & Cecilia Iacovella Capuzzi Memorial Fellowship

Daniel Alfred Wachs
Edna Harkness Fellowship

Natalie Zhu
Lester Henry Grundy Fellowship

Andrius Zlabys
Roy Pressman Fellowship

Students at The Curtis Institute of Music *continued*

Percussion

David Goodman
Friends of Curtis Fellowship

Gregory Lecoeur
Mary Louise Curtis Bok Fellowship

Yun Park
Louisa Knapp Curtis Fellowship

Charles Settle
Curtis Alumni Fellowship

Trombone

Matthew Dohanian
Mary Louise Curtis Bok Fellowship

Joseph McEttrick
Cyrus H. K. Curtis Fellowship

Jeff Swords
Bok Foundation Fellowship

Bill C. Thomas
Mary Louise Curtis Bok Fellowship

Trumpet

Paul Jeffrey
Bok Foundation Fellowship

Brian Osborne
Curtis Alumni Fellowship

Karl Sweedy
Cyrus H. K. Curtis Fellowship

Tuba

Charles Giannelli
Dr. Bong S. Lee Fellowship

Viola

Che-Hung Chen
Cyrus H. K. Curtis Fellowship

Che-Yen Chen
Louisa Knapp Curtis Fellowship

Nicholas Cords
Friends of Curtis Fellowship

Danielle Farina
Mary Louise Curtis Bok Fellowship

Marylène Gingras-Roy
Ruth and Eugene Helmer Fellowship

Hung-Wei Huang
Louisa Knapp Curtis Fellowship

Kirsten Johnson
John S. & James L. Knight Fellowship

Valerie Johnson
Mary Louise Curtis Bok Fellowship

Melissa Reardon
Cyrus H. K. Curtis Fellowship

Carolyn Riley
Bok Foundation Fellowship

Burchard Tang
Louisa Knapp Curtis Fellowship

Jessica Thompson
Mary Louise Curtis Bok Fellowship

Violin

Ju Young Baek
Bok Foundation Fellowship

Evan Bialostozky
Cyrus H. K. Curtis Fellowship

Sara Bitlloch
Mary Louise Curtis Bok Fellowship

Angelia Cho
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Carrie Dennis
Louisa Knapp Curtis Fellowship

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Efrem Zimbalist Fellowship

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Hilary Hahn
Mr. & Mrs. Shaun F. O'Malley Fellowship

Reina Inui
Louisa Knapp Curtis Fellowship

Hannah Hyo-Bin Jin
Lachlan Putcarn Fellowship

Leila Josefowicz
Edwin B. Garrigues Fellowship

Ning Kam
Mary Louise Curtis Bok Fellowship

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Nicolas Kendall
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Soovin Kim
Louisa Knapp Curtis Fellowship

Daniel Kossov
Jack Wolgin Fellowship

Margaret Kwon
Bok Foundation Fellowship

Hee-Jin Leem
Mary Louise Curtis Bok Fellowship

Jasmine Lin
Curtis Alumni Fellowship

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Grace Sherman Fellowship

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Florence R. Laden Memorial Fellowship

Jenny Oaks
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Ming Huan Xu
David H. Springman Memorial Fellowship

Violoncello

Arash Amini
Bok Foundation Fellowship

Na-Young Baek
Cyrus H. K. Curtis Fellowship

Aaron Choi
Mary Louise Curtis Bok Fellowship

Jeongjoo Choi
Bok Foundation Fellowship

Miguel Angel Clares
Curtis Alumni Fellowship

Glenn Fischbach
Mary Louise Curtis Bok Fellowship

Victoria Hurt
Louisa Knapp Curtis Fellowship

Heui-Un Gloria Kim
Mary Louise Curtis Bok Fellowship

Ludmila Konstantinova
Friends of Curtis Fellowship

Daniel Lee
Jacqueline Du Pre Memorial Fellowship

Inna Nassidze
Bok Foundation Fellowship

rgo Tatgenhorst
avid H. Springman
lemorial Fellowship
ori Yamagami
ouisa Knapp Curtis Fellowship

cal Studies

d Christopher
oseph Cairns, Jr. and Ernestine
acon Cairns Memorial Fellowship
irijn de Lang
yrus H. K. Curtis Fellowship
mone Diggs
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ith Dowd
lary Louise Curtis Bok Fellowship
urtney Durham
oseph Cairns, Jr. and Ernestine
acon Cairns Memorial Fellowship
chael Garcia
yrus H. K. Curtis Fellowship

Margarita Gomez
Bok Foundation Fellowship
Randall Gregoire
Cyrus H. K. Curtis Fellowship
Jessica Jones
Friends of Curtis Fellowship
Shane Shinuk Kim
William Horne Fellowship
Sungji Kim
Curtis Alumni Fellowship
Csaba Markovits
Mary Louise Curtis Bok Fellowship
Donald Marrazzo
Louisa Knapp Curtis Fellowship
Jason Marus
Cyrus H. K. Curtis Fellowship
Siphiwe McKenzie
Joseph Cairns, Jr. and Ernestine
Bacon Cairns Memorial Fellowship

Neil Michaels
Mary Louise Curtis Bok Fellowship
Rachel Mondanaro
Louisa Knapp Curtis Fellowship
Sinéad Mulhern
Edwin B. Garrigues Fellowship
Jeffrey Picón
Bok Foundation Fellowship
Rinat Shaham
Louisa Knapp Curtis Fellowship
Karen Slack
Friends of Curtis Fellowship
Nigel Smith
Mary Louise Curtis Bok Fellowship
Ge-Qun Wang
Bok Foundation Fellowship
Holly Weinheimer
Cyrus H. K. Curtis Fellowship
Daryl Young
Mary Louise Curtis Bok Fellowship



Fellowships at the Curtis Institute of Music

Endowed Fellowships and Annual Fellowships help pay for the tuition and living allowances of Curtis students. You may wish to establish a Curtis Fellowship in your name or in the name of a loved one. Fellowships at Curtis may be arranged in perpetuity or for a limited number of years. For information on endowing a Fellowship or supporting a Fellowship on an annual basis, please call Charles Sterne III, Director of Major Gifts and Planned Giving, at (215) 893-5279.

SAVE THE DATE

The Friends of
The Curtis Institute of Music
Annual Benefit

A
ST. PETERSBURG
SPRING CELEBRATION

Saturday, April 5, 1997
The Curtis Institute of Music

For information, please call (215) 893-5279



The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-fifth Student Recital

Friday, February 21, 1997
Curtis Hall, 8:00 p.m.

Mini Overture for Brass Quintet (1978) — Witold Lutosławski (1913-1994)
Paul Jeffrey, trumpet
Karl Sweedy, trumpet
Andrew Karr, horn
Bill C. Thomas, Jr. , trombone
Matthew Dohanian, bass trombone

Autumn Music (1995) — Jennifer Higdon (b. 1962)

Trois pièces brèves for Wind Quintet — Jacques Ibert (1890-1962)
Allegro
Andante
Assez lent
Mimi Stillman, flute
Janet Miller, oboe
Martin Scalona, clarinet
Ryan Simmons, bassoon
Katherine Wang, horn

B. B. Wolf: An Apologia (1982) — Jon Deak (b. 1943)
Jeremy Kurtz, doublebass

♫INTERMISSION♫

Sonata for Solo Cello (1955) — George Crumb (b. 1929)
Fantasia - Andante espressivo e con molto rubato
Tema pastorale con variazioni
Tema: grazioso e delicato
Variation 1: un poco più animato
Variation 2: allegro possible e sempre
Variation 3: poco adagio e molto espressivo
Coda: tempo primo
Toccata - Largo e dramattico - Allegro vivace
S Na-Young Baek, cello

net for Winds and Strings (1959) — Bohuslav Martinů (1890-1959)

Poco allegro
Andante
Allegretto

Kerri Ryan, violin
Carrie Dennis, viola
Aaron Choi, cello
Charles Barr, doublebass
Min Park, flute
Katherine Needleman, oboe
Keith Lipson, clarinet
Martin Garcia, bassoon
Paul LaFollette, horn

❦

Paul Jeffrey & Karl Sweedy: students of Frank Kaderabek
Andrew Karr, Katherine Wang & Paul LaFollette: students of Barry Tuckwell
Bill C. Thomas, Jr. & Matthew Dohanian: students of Glenn Dodson
Yumi Stillman & Min Park: students of Julius Baker & Jeffrey Khaner
Janet Miller & Katherine Needleman: students of Richard Woodhams
Martin Scalona & Keith Lipson: students of Donald Montanaro
Dan Simmons & Martin Garcia: students of Bernard Garfield
Jeremy Kurtz: student of Harold Robinson
Charles Barr: student of Roger Scott
Ji-Young Baek: student of Orlando Cole
Kerri Ryan: student of Peter Oundjian
Carrie Dennis: student of Victor Danchenko
Aaron Choi: student of David Soyer

Jeffrey Khaner prepared the Higdon and the Ibert
Anthony Gigliotti prepared the Martinů

How can we possibly tell what contemporary music is,
since now we're not listening to it, we're listening
to a lecture about it.
—John Cage

Edward Kornblum, Director of the Student Recital Series
Doctor Vladimir Sokoloff, Director of Concert Programs Emeritus

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The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-sixth Student Recital

Monday, February 24, 1997
Curtis Hall, 8:00 p.m.

String Quartet in B-flat major, Op. 20, No. 4 "Sunrise" — Franz Joseph Haydn (1732-1809)

Allegro con spirito
Adagio
Menuet: allegro
Finale: allegro ma non troppo

Carroway String Quartet
Kerri Ryan, violin
Carrie Dennis, violin
Hung-Wei Huang, viola
Kaori Yamagami, cello

Andante and Hungarian Rondo in C minor, Op. 35 — Carl Maria von Weber (1786-1826)

Andante - Allegretto ungarese - Cantabile

Ryan Simmons, bassoon
Hugh Sung, piano

♫INTERMISSION♫

Sextet for Piano and Winds (1932) — Francis Poulenc (1899-1963)

Allegro vivace
Divertissement
Finale

Min Sang Park, flute
Katherine Needleman, oboe
Keith Lipson, clarinet
Martin Garcia, bassoon
Paul LaFollette, horn
Andrius Žlabys, piano

UDENTS AND THEIR TEACHERS

ri Ryan studies with Peter Oundjian
rie Dennis studies with Victor Danchenko
ng-Wei Huang studies with Joseph de Pasquale & Michael Tree
ori Yamagami studies with Orlando Cole
an Simmons studies with Bernard Garfield
gh Sung: Staff Pianist
n Sang Park studies with Julius Baker & Jeffrey Khaner
herine Needleman studies with Richard Woodhams
th Lipson studies with Donald Montanaro
rtin Garcia studies with Bernard Garfield
il LaFollette studies with Barry Tuckwell
drius Žlabys studies with Seymour Lipkin

en Tuttle prepared the Haydn
thony Gigliotti prepared the Poulenc

I know two kinds of audience only—one coughing, and one not coughing.
—Artur Schnabel

ward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-seventh Student Recital

Tuesday, February 25, 1997
Curtis Hall, 8:00 p.m.

The Curtis Institute Vocal Studies Department

In Commemoration of Black History Month

Negro Speaks of Rivers (Randall Gregoire, baritone) — Howard Swanso
Text by Langston Hughes — (b. 1905

Soliloquy (Margarita Gomez, soprano) — John W. Work, J
Text by Myrtle Vorst Sheppard — (1901-1968

Dancing in the Sun (Jeffrey Picón, tenor) — Wor
Text by Howard Weedun

I Loved You (Ramone Diggs, tenor) — Adolphus C. Hailstor
Text by Alexander Pushkin — (b. 1941

Song to the Dark Virgin (Neil Michaels, baritone) — Florence B. Pric
Text by Langston Hughes — (1888-1953

==========

Three Dream Portraits (text by Langston Hughes) — Margaret Bonc
Minstrel Man (Sinéad Mulhern, soprano) — (1913-1972
Dream Variations (Rachael Garcia, soprano)
I, Too (Holly Weinheimer, mezzo-soprano)

==========

Dream Lovers: Quartet — Samuel Taylor Coleridg
Rachel Mondanaro, soprano Holly Weinheimer, mezzo-soprano — (1875-191
Shane Kim, tenor Quirijn de Lang, baritone

A Christmas Miracle: Cassandra's Lullaby (Rachel Mondanaro, soprano) — Mark Fa
Text by Owen Dodson — (1911-197

Love Let the Wind Cry (Karen Slack, soprano) — Undine Moore (b. 1904)
Text by Sappho
Mikael Eliasen is this evening's pianist

♫INTERMISSION♫

TRADITIONAL SONGS

Oh By an' By (Ramone Diggs, tenor) — Arranged by H. T. Burleigh
Balm in Gilead (Sinéad Mulhern soprano) — Arranged by H. T. Burleigh
I Want Jesus to Walk With Me (Rachael Garcia, soprano) — Arranged by Hall Johnson
Sometimes I Feel Like a Motherless Child (Edith Dowd, mezzo-soprano) — Arranged by J. A. Dowd
Go Down Moses (Quirijn de Lang, baritone) — Arranged by H. T. Burleigh
Joshua Fit de Battle (Holly Weinheimer, mezzo-soprano) — Arranged by H. T. Burleigh
Here's One (Daryl Young, baritone) — Arranged by W. Grant Still
Sinner Please don Let (Rachel Mondanaro, soprano) — Arranged by H. T. Burleigh
Didn't It Rain (Neil Michaels, baritone) — Arranged by H. T. Burleigh
Were You There? (Ramone Diggs, baritone) — Arranged Charles F. Manney
O What a Beautiful City (Margarita Gomez, soprano) — Arranged by Hall Johnson
Witness (Daryl Young, baritone) — Arranged by Hall Johnson
Love Me Jesus (Karen Slack, soprano) — Arranged by Hall Johnnson
He's Got the Whole World in His Hands (Randall Gregoire, baritone) — Arranged by MargaretBonds
Ride On King Jesus — Arranged by Hall Johnson
Performed by the Full Ensemble
Mikael Eliasen is this evening's pianist

My soul is an enchanted boat,
Which, like a sleeping swan, doth float
Upon the silver waves of thy sweet singing.
—Percy Bysshe Shelley

Howard Kornblum,
Director of the Student Recital Series

D. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-eighth Student Recital

Wednesday, February 26, 1997
Curtis Hall, 8:00 p.m.

The Curtis Brass and Percussion Ensemble
Glenn Dodson, Director

Fanfare from La Peri — Paul Duka
The Full Ensemble — (1865-193

Three Canzonas — Gordon Binker
Vigorous and canorous — (b. 191
Cantabile
Allegro giusto
The Full Ensemble

Mini Overture for Brass Quintet (1978) — Witold Lutosławsl
Paul Jeffrey, trumpet — (1913-199
Karl Sweedy, trumpet
Andrew Karr, horn
Bill C. Thomas, Jr., trombone
Matthew Dohanian, bass trombone

Scherzo and Dirge for Trombones — Robert Sande
Bill C. Thomas, Jr., trombone — (1906-197
Joseph McEttrick, trombone
Stephen Swords, trombone
Matthew Dohanian, bass trombone

♫INTERMISSION♫

Serenade for Brass — Robert Star
Allegro — (b. 192
Andante
Vivace
The Full Ensemble

Sonata for Trumpet, Horn, and Trombone — Francis Poulenc (1899-1963)

Allegro moderato
Andante
Rondeau

Paul Jeffrey, trumpet
Gabriel Kovach, horn
Bill C. Thomas, Jr., trombone

Sonata for Brass Quintet — Johann Christoph Pezel (1639-1694)

1 Intrada 2 Sarabande 3 Bal

Brian Osborne, trumpet
Karl Sweedy, trumpet
Andrew Karr, horn
Joseph McEttrick, trombone
Charles Gianelli, tuba

Symphony in Brass — Eric Ewazen (b. 1954)

Andante
Andante con moto
Allegro vivace

The Full Ensemble

❦

THE ENSEMBLE

TRUMPETS: Paul Jeffrey, Brian Osborne, Karl Sweedy, Joseph McNichols (guest performer)
TROMBONES: Matthew Dohanian, Joseph McEttrick, Stephen Swords, Bill C. Thomas Jr.
HORNS: Adam Iascone, Andrew Karr, Gabriel Kovach, Paul LaFollette, Ross Pekar, Katherine Wang
TUBA: Charles Gianelli
PERCUSSION: David Goodman, Gregory Lecoeur

The peculiar quality of music to raise the sociable and happy passions, and to subdue the contrary ones.
—Charles Avison

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Forty-ninth Student Recital

Friday, February 28, 1997
Curtis Hall, 8:00 p.m.

Andante and Hungarian Rondo in C minor for Bassoon and Piano — Carl Maria von Webe (1786-182
Andante - Allegretto
Richard Jason Hannan, bassoon
Ieva Jocubaviciute, piano

(Mr. Hannan dedicates this performance to the memory of his grandmother, Martha Stern)

Sinfonia concertante in B-flat major, Op. 41 — Franz Dan (1763-182
Allegro moderato
Larghetto
Allegretto polonaise
Mimi Stillman, flute
Martin Scalona, clarinet
Hugh Sung, piano

♬INTERMISSION♬

Sonata No. 1 in G major — Étienne C (1754-181
(Arranged for their instruments by the performers)
1 Allegro moderato 2 Adagio 3 Rondo: allegro assai
Kaori Yamagami, cello
Richard Jason Hannan, bassoon

Violin Concerto No. 2 (1938) — Béla Bart (1881-194
Allegro non troppo
Andante tranquillo
Allegro molto
Sara Bitlloch, violin
Andrius Žlabys, piano

STUDENTS AND THEIR TEACHERS

Richard Jason Hannan studies with Bernard Garfield
eva Jokubaviciute studies with Seymour Lipkin
Mimi Stillman studies with Julius Baker & Jeffrey Khaner
Martin Scalona studies with Donald Montanaro
Hugh Sung: Staff Pianist
Kaori Yamagami studies with Orlando Cole
Sara Bitlloch studies with Rafael Druian
Andrius Žlabys studies with Seymour Lipkin

effrey Khaner & Ford Lallerstedt prepared the Danzi

The composer does not use genuine peasant melodies,
but devises instead something imitating a peasant melody.
—Béla Bartók

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Director of the Student Recital Series

)r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Our thanks and deep appreciation!

The Curtis Institute of Music

Alumni Recital Series

Arnold Steinhardt, violin
Seymour Lipkin, piano

Thursday, March 6, 1997
3 p.m.
Curtis Hall

The Curtis Institute of Music

Gary Graffman, President/Director

Arnold Steinhardt, violin
Seymour Lipkin, piano

Thursday, March 6, 1997
8:00 p.m.
Curtis Hall

FRANZ SCHUBERT — **Sonata in G minor, D. 408**
Allegro giusto
Andante
Menuetto
Allegro moderato

SCHUBERT — **Sonata in A major, D. 574**
Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Intermission

SCHUBERT — **Fantasia in C major, D. 934**

Mr. Steinhardt and Mr. Lipkin have recently completed an all-Schubert disc available on the Biddulph label.

THE CURTIS OPERA THEATRE

❧

The Nightingale and the Rose

by Luis Prado
(Text by Oscar Wilde)

Based on the Oscar Wilde story of the same name, *The Nightingale and the Rose* is about the poor, young student in love and the nightingale who helps him. Declaring "love is better than life," the nightingale makes the ultimate sacrifice.

Mischa Santora, conductor
Ralph Batman, stage director

❧

Bastien and Bastienne

by Wolfgang Amadeus Mozart

Bastien and Bastienne tells the story of two young lovers who part ways and the magician who brings them back together. By using insightful psychology and suspect magic spells, the magician happily reunites Bastien and Bastienne.

Amir Kats, conductor
Ralph Batman, stage director

❧

Friday, March 14 at 8 p.m.
Saturday, March 15 at 8 p.m.
The Curtis Opera Studio

All Tickets: $20

ORDER BY VISA OR MASTERCARD, CALL 215-893-7902

Biographies

ARNOLD STEINHARDT

A Curtis faculty member since 1968, violinist Arnold Steinhardt graduated from The Institute in 1959, where he studied with Ivan Galamian and later with Joseph Szigeti. Mr. Steinhardt began his studies with Karl Moldrem, Peter Meremblum and Toscha Seidel, making his debut with the Los Angeles Philharmonic at 14. While at Curtis, Mr. Steinhardt won the Leventritt Award and as a result appeared as soloist with major U.S. orchestras, including the Cleveland Orchestra, where he was invited by George Szell to serve as assistant concertmaster (1959-1964). When the Guarneri Quartet was founded in 1964, he became its first violinist, a post he holds to the present. In addition, he continues to play numerous recitals and solo performances with orchestras throughout the world. He has made many recordings both as a soloist and as a member of the Guarneri Quartet. Mr. Steinhardt also serves on the faculties of Rutgers University and the University of Maryland.

SEYMOUR LIPKIN

A member of the Curtis faculty since 1969, Seymour Lipkin received his Bachelor of Music degree from Curtis in 1947, studying piano with David Saperton, Mieczyslaw Horszowski and Rudolf Serkin. At Tanglewood he studied conducting with Serge Koussevitzky and shortly thereafter became apprentice conductor of the Cleveland Orchestra under George Szell. In 1948 he won the Rachmaninoff Competition (as a pianist) and has since played with all the major U.S. orchestras. He also continued his conducting career, conducting at the New York City Opera; as an assistant conductor (under Bernstein) of the New York Philharmonic and as music director of the Joffrey Ballet. Since 1987 Mr. Lipkin has been artistic director of the Kneisel Hall Summer Chamber Music Festival in Blue Hill, Maine, and from 1988 to 1992 he served as artistic director of the International Piano Festival and William Kapell Competition at the University of Maryland. Mr. Lipkin is also a member of the Juilliard faculty.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Nicholas Cords, *Student Rep.*
Edith Evans Frumin
Fanabel Kremens
Alan Morrison
Richard Shapp

The Alumni Recital Series is produced by The Curtis Institute of Music in conjunct with the Alumni Society of Greater Philadelphia. This group is composed of local alum who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work with Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition tr fund, the purchase of chamber music for the library, opera scores for the vocal studies department, teaching studio and practice room renovations, and student living expens

Alumni Recital Series Benefactors

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Dr. and Mrs. Asher Woldow
Jack Wolgin
Ron Wormser and Nancy Smith
Robert A. Wright
Anonymous in honor of Edith Frumin* and Fanabel Kremens*

(List complete as of Feb. 28)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fiftieth Student Recital

Monday, March 10, 1997
Curtis Hall, 8:00 p.m.

Six Preludes and Fugues from the Well-Tempered Clavier — Johann Sebastian Bach
Book I: (1685-1750)

1 C major 2 C minor
3 C-sharp major 4 C-sharp minor
5 D minor 6 D major
Andrius Žlabys, piano

Clarinet Concerto No. 1 in F minor, Op.73 — Carl Maria von Weber
(1786-1826)

Allegro
Adagio ma non troppo
Rondo: allegretto
Anthony McGill, clarinet
Hugh Sung, piano

♫INTERMISSION♫

Concerto for Viola (1928/1929) — Sir William Walton
(1902-1983)

Andante comodo
Vivo, con molto preciso
Allegro moderato
Danielle Farina, viola
Hugh Sung, piano

Elegiac Trio for Flute, Viola, and Harp — Sir Arnold Ba
(1883-195

Mimi Stillman, flute
Melissa Reardon, viola
Laura Caramellino, harp

TUDENTS AND THEIR TEACHERS

ndrius Žlabys studies wih Seymour Lipkin
nthony McGill studies with Donald Montanaro
ugh Sung: Staff Pianist
anielle Farina studies with Karen Tuttle
imi Stillman studies with Julius Baker & Jeffrey Khaner
elissa Reardon studies with Michael Tree & Karen Tuttle
ura Caramellino studies with Marilyn Costello

arilyn Costello & Jeffrey Khaner prepared the Bax

The Curtis Institute of Music and its students dedicate this recital to the memory of Jascha Brodsky (1907-1997). Mr. Brodsky, first violinist of The Curtis String Quartet, was a member of the Curtis Class of 1934 and a faculty member of the school since 1932. He held the Efrem Zimbalist Chair in Violin Studies.

oward Komblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

Student Recital Programs
Call 215-893-5261

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The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-first Student Recital

Wednesday, March 12, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Ning Kam, violin

Sonata No. 3 in C major for Violin Alone, S. 1005 (1720) — Johann Sebastian Bach (1685-1750)
Adagio
Fuga
Largo
Allegro assai
Ning Kam, violin

Sonata No. 10 for Piano and Violin in G major, Op. 96 — Ludwig van Beethoven (1770-1827)
Allegro moderato
Adagio espressivo
Scherzo: allegro
Poco allegretto - Adagio espressivo - Allegro
Rieko Aizawa, piano
Ning Kam, violin

♫INTERMISSION♫

Paganiniana Variations — Nathan Milstein (1903-199
Theme - 1. Variation: animato - 2. Variation - 3. Variation: maestoso - 4. Variation: lento - 5. Variation: marcato - 6. Variation: amoroso - 7. Variation
Ning Kam,violin

Sonata No. 3 for Violin and Piano in A minor, Op. 25 — Georges Enesc (1881-195
"Dans le caractère popuaire roumain"
Moderato malinconio
Andante sostenuto misterioso
Allegro con brio, ma non troppo mosso
Ning Kam, violin
Rieko Aizawa, piano

TUDENTS AND THEIR TEACHERS

ng Kam studies with Jaime Laredo & Yumi Ninomiya Scott
eko Aizawa, Curtis '94

Not Brook [*Bach* is German for 'brook'] but Sea should be his name.
—Ludwig van Beethoven

loward Kornblum,
Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-second Student Recital

Friday, March 14, 1997
Curtis Hall, 8:00 p.m.

Graduation recital: Stewart Goodyear, piano

Sonata No 30 in E major, Op. 109 (1820) — Ludwig van Beethoven (1770-1827)
Vivace, ma non troppo
Prestissimo
Andante molto cantibile ed espressivo

Sonata No. 6 in A major, Op. 82 (1939/1940) — Sergei Prokofiev (1891-1953)
Allegro moderato
Allegretto
Tempo di walzer lentissimo
Vivace
Stewart Goodyear, piano

♫INTERMISSION♫

Piano Sonata (1995/1997) — Stewart Goodyear (b. 1978)
Quarter-note=144
Improvisation
Quarter-note=132

Sonata No. 2 in B-flat minor, Op. 36 (1913, revised 1931) — Sergei Rachmaninoff (1873-1943)
(New version by Stewart Goodyear, combining the original and revised versions)
Allegro agitato
Non allegro - Lento
L'istesso tempo - Allegro molto
Stewart Goodyear, piano

Sewart Goodyear studies with Leon Fleisher

Beethoven's music is music about music.
—Friedrich Nietzsche

Edward Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Curtis Institute of Music

presents

Luis Prado's

The Nightingale and the Rose

and

W. A. Mozart's

Bastien and Bastienne

March 14 & 15, 1997

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 22 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers a Master of Music degree in opera.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since the founding of The Curtis Institute of Music, 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Charlotte Hellekant, Anna Moffo, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente.



Vocal Studies Department

Head of Opera & Voice Departments	Mikael Eliasen
Administrator/Production Manager	Ralph Batman
Opera & Voice Coach	Susan S. Ashbaker
Make-up	Marciem Bazell
Stage Combat & Fencing	Payson Burt
Italian Diction	Corradina Caporello
Feldenkrais Technique	Bob Chapra
History of Opera & Singing	Wayne Conner
Movement	Jennie Diggs
German Diction	Ilse Hawrysz
Stagecraft	Rhoda Levine
Voice Teacher	Marlena Kleinman Malas
Acting	John Norris
Opera & Voice Coach	Susan Nowicki
Principal Opera Coach	Danielle Orlando
Voice Teacher	Joan Patenaude-Yarnell
Voice Teacher	Margaret Poyner
French Diction	Therese Casadesus Rawson
Opera & Voice Coach	Donald St. Pierre
Visiting Voice Teacher	Galina Vishnevskaya
Voice Teacher	Edward Zambara

THE CURTIS INSTITUTE OF MUSIC

presents

LUIS PRADO'S

The Nightingale and the Rose

and

W. A. MOZART'S

Bastien and Bastienne



Friday, March 14, 1997
Saturday, March 15, 1997



The Curtis Opera Studio • 8:00 p.m.

Special thanks to the Helen F. Whitaker Fund for its generous support of this project.



The Curtis Institute of Music
Gary Graffman, President/Director

The Nightingale and the Rose

Music by Luis Prado
Text by Oscar Wilde; arranged by Luis Prado



Mischa Santora, Conductor
Ralph Batman, Stage Director
Ron Johnson, Scenic Designer
George McMahon, Lighting Designer



CAST

Student	Jeffrey Picón
Nightingale	Margarita Gomez
White Rosebush & Oak Tree	Quirijn de Lang
Yellow Rosebush	Shane Shinuk Kim
Red Rosebush	Jason Marus
Girl	Sungji Kim

SYNOPSIS

The student is complaining because the teacher's daughter will not go to the Prince's ball unless she has a red rose, and he is unable to find one. The Nightingale hears the student's complaints and decides to find a red rose for him. The Nightingale goes to the first of three rose bushes in the grove. It is white. She goes to the second, which is yellow. Finally she approaches the Red Rosebush, but he is unable to give her what she wants. The Red Rosebush reveals the only way in which he can produce a rose: She must place her breast against a thorn and sing all night long, letting all her life-blood flow into his veins to make the rose. She does this, deciding that "love is bette than life."



— 15-minute intermission —

Bastien and Bastienne

Music by W. A. Mozart
Text by F. W. Weiskern,
English translation by Olga Paul



Amir Kats, Conductor
Ralph Batman, Stage Director
George McMahon, Lighting Designer

CAST

Bastien	Ramone Diggs
Bastienne	Sungji Kim
Colas	Quirijn de Lang

SYNOPSIS

The maiden Bastienne is upset because her beloved, Bastien, has lost interest in her. In despair, she turns to the magician, Colas, for advice. He confirms that Bastien has fallen for an older woman with material means, but assures her that Bastien will soon come back. He suggests, however, that Bastienne play "hard to get." Bastien soon approaches Colas, saying he wants to return to Bastienne. Colas tells Bastien that Bastienne has a new, wealthy boyfriend, but Bastienne will eventually return to Bastien if she is treated well. Colas then casts a magic spell just to make sure. When the two lovers encounter each other, they argue bitterly, both claiming they can find love somewhere else. But eventually they admit their love for each other and, happily reunited, praise the wonders of the magician Colas.



BIOGRAPHIES

Amir Kats, *conductor*

From Blacksburg, Virginia, Amir Kats is a conducting student of Otto-Werner Mueller at The Curtis Institute of Music, where he holds a Leopold Stokowski Fellowship. The 29-year-old conductor and clarinetist has attended conducting programs at the Pierre Monteux School in Hancock, Maine, and Domaine Forget in Quebec, Canada. Last season, Mr. Kats conducted the Varna Philharmonic (Bulgaria) and the Old York Road Symphony Orchestra (Philadelphia). Before entering Curtis, Mr. Kats received a bachelor of music degree from the University of Michigan and a master of music degree from Florida State University.

Mischa Santora, *conductor*

A conducting student of Otto-Werner Mueller at The Curtis Institute of Music, where he holds a Leopold Stokowski Fellowship, Mischa Santora is from Adligenswill, Switzerland. The 25-year-old conductor and violinist made his Merkin Hall (New York City) debut earlier this season with the Curtis Chamber Orchestra and made his Swiss debut with the Armonia-Orchestra Lucerne in 1995. Mr. Santora has received many honors, including awards from the Kiefer-Hablitzel and Kurt-Dienemann Foundations. He is currently the principal guest conductor of the Lower Merion Symphony Orchestra. As a violinist, Mr. Santora received first prize in the Swiss Music Competition and the Ruggiero Ricci Prize, as well as a Migros Educational grant.

Ralph Batman, *stage director*

Ralph Batman started his career nearly 25 years ago at a chain of professional Midwestern dinner theaters, where he stage managed, designed and, eventually, directed and produced over 30 productions. He returned to his native Philadelphia to join the staff of the Pennsylvania Ballet and spent several years with the Philadelphia Drama Guild, the Opera Company of Philadelphia and, since 1988, The Curtis Institute of Music. His directing credits include productions of *Mary, Mary*; *Once Upon a Mattress*; and *Bell, Book and Candle*, as well as a production he co-authored, *In the Moment Before the Moment Before*. Last season at Curtis Mr. Batman directed the premiere of Jonathan Holland's operatic adaptation of Christopher Durang's *Naomi in the Living Room*, and earlier this season he staged The Curtis Opera Theatre production of Tchaikovsky's *Iolanta*.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Iolanta* at Curtis and *Follies* at St. Joseph's University, where he is technical director of the Bluett Theatre. *Bastien and Bastienne* and *The Nightingale and the Rose* marks Mr. McMahon's 28th production for The Curtis Institute of Music.

Ron Johnson, *scenic designer*

Currently enrolled as a student at the Pennsylvania Academy of the Fine Arts, Ron Johnson is a painter who derives his inspiration from the ocean, desert and organic forms.

Luis Prado, *composer, The Nightingale and the Rose*

Luis Prado, from San Juan, Puerto Rico, graduated from The Curtis Institute of Music in 1996, as a composition student of Ned Rorem (Curtis '44). Mr. Prado has won numerous honors, including the Kathryn McPhail Memorial Award, the Pottstown Symphony Young Artists Competition, the Piano Competition Jesús María Sanromá and the Steinway Piano Award. Temple University commissioned him to write a piece for its Young Artists String Orchestra, which was premiered in 1992 in Philadelphia and Puerto Rico. Later that year his *Meditación* for Violin and Piano was premiered at the Palais de Justice in Prades, France. In 1995, the Concerto Soloists of Philadelphia, under the direction of David Hayes, performed Mr. Prado's *Elegy for Vessels on an Unknown Course*.

Special thanks to Scott Wagner and Jay Parker for their assistance with the set for *The Nightingale and the Rose*.

The Orchestra

Violins
Sara Bitlloch
Carrie Dennis
Jason De Pue
Daniel Kossov
Jenny Oaks
Kerri Ryan
Karen Sinclair
Ming Huan Xu

Viola
Hung-Wei Huang

Cellos
Miguel Angel Clares
Kaori Yamagami

Double Bass
Aaron D. Robinson

Flute
Mimi Stillman

Oboes
Geoffrey Deemer
Adam Hollander

Clarinet
Martin Scalona

Bassoon
Richard Hannan

Horns
Gabriel Kovach
Paul LaFollette

Percussion
Gregory Lecoeur

Harp
Valerie Muzzolini

Administrator
Richard Zuch

Operations Manager
Paul Jacob Bryan

Student Managers
Gabriel Kovach
Karl Sweedy
Jeff Swords

Musical Preparation	Kamel Boutros Luis Prado
Rehearsal Pianist	Kamel Boutros

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The Friends of Curtis

There are 161 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role helping to advance the careers of the gifted young musicians studying at The Institu . For membership information, please call 215-893-5279.

Students at The Curtis Institute of Music

Bassoon

Martin Garcia
Edwin B. Garrigues Fellowship

Richard Hannan
Cyrus H. K. Curtis Fellowship

Mathieu Harel
Bok Foundation Fellowship

Ryan Simmons
Louisa Knapp Curtis Fellowship

Clarinet

Woongjo David Chang
Curtis Alumni Fellowship

Keith Lipson
Felix Meyer Fellowship

Anthony McGill
Cyrus H. K. Curtis Fellowship

Martin Scalona
Bok Foundation Fellowship

Composition

Chia-Yu Hsu
Edith Evans Braun Fellowship

Daniel Kellogg
Edith Evans Braun Fellowship

Dmitri Levkovich
Bok Foundation Fellowship

Daniel Ott
Jeanette S. Epstein Memorial Fellowship

Conducting

Sarah Hicks
Cyrus H. K. Curtis Fellowship

Sarah Xanthe Ioannides
Friends of Curtis Fellowship

Amir Kats
Leopold Stokowski Fellowship

Mischa Santora
Leopold Stokowski Fellowship

Ki-sun Sung
Mary Louise Curtis Bok Fellowship

Double Bass

Jordan Anderson
Bok Foundation Fellowship

Charles Barr
Cyrus H. K. Curtis Fellowship

Jonathan Burnstein
Louisa Knapp Curtis Fellowship

Huching Mark Huang
Curtis Alumni Fellowship

Jeremy Kurtz
Bok Foundation Fellowship

Aaron D. Robertson
Mary Louise Curtis Bok Fellowship

Mary Wheelock
Bok Foundation Fellowship

Flute

Li-Chu Jessica Huang
Cyrus H. K. Curtis Fellowship

In Tiffany Lee
Bok Foundation Fellowship

Min Sang Park
Friends of Curtis Fellowship

Mimi Stillman
Louisa Knapp Curtis Fellowship

Harp

Laura Caramellino
Mary Louise Curtis Bok Fellowship

Ines Hur
Cyrus H. K. Curtis Fellowship

Valerie Muzzolini
Bok Foundation Fellowship

Deanne van Rooyen
Louisa Knapp Curtis Fellowship

Horn

Adam Iascone
Mary Louise Curtis Bok Fellowship

Andrew Karr
Edwin B. Garrigues Fellowship

Gabriel Kovach
Cyrus H. K. Curtis Fellowship

Paul LaFollette
Bok Foundation Fellowship

Ross Pekar
Louisa Knapp Curtis Fellowship

Katherine Wang
Curtis Alumni Fellowship

Oboe

Geoffrey Deemer
Friends of Curtis Fellowship

Adam Hollander
Cyrus H. K. Curtis Fellowship

Janet Miller
Mary Louise Curtis Bok Fellowship

Katherine Needleman
Bok Foundation Fellowship

Organ

Kenneth Cowan
Mrs. Cary William Bok Fellowship

Paul Jacobs
Cyrus H. K. Curtis Fellowship

Rebecca Kleintop
Cyrus H. K. Curtis Fellowship

Piano

Sonia Chan
Mary Louise Curtis Bok Fellowship

Grace Hsiao-Ching Chung
Louisa Knapp Curtis Fellowship

Heather Conner
Lester Henry Grundy Fellowship

Stewart Goodyear
Kenneth Eric Weisner Memorial Fellowship

Jee-Min Hong
Robert Ehrman Fellowship

Kook Hee Hong
Louisa Knapp Curtis Fellowship

Elaine Hou
Friends of Curtis Fellowship

Ieva Jokubaviciute
R. Anderson Pew Fellowship

Vitalij Kuprij
Mary Louise Curtis Bok Fellowship

Han-Chien Lee
Curtis Alumni Fellowship

Jennifer Lim
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Emi Nakajima
Robert Ehrman Fellowship

Anat Paul
Jean J. Sterne Fellowship

Anna Polonsky
David H. Springman Memorial Fellowship

Connie Shih
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Michael & Cecilia Iacovella Capuzzi Memorial Fellowship

Daniel Alfred Wachs
Edna Harkness Fellowship

Natalie Zhu
Lester Henry Grundy Fellowship

Andrius Zlabys
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David Goodman
Friends of Curtis Fellowship

Gregory Lecoeur
Mary Louise Curtis Bok Fellowship

Yun Park
Louisa Knapp Curtis Fellowship

Charles Settle
Curtis Alumni Fellowship

Trombone

Matthew Dohanian
Mary Louise Curtis Bok Fellowship

Joseph McEttrick
Cyrus H. K. Curtis Fellowship

Jeff Swords
Bok Foundation Fellowship

Bill C. Thomas
Mary Louise Curtis Bok Fellowship

Trumpet

Paul Jeffrey
Bok Foundation Fellowship

Brian Osborne
Curtis Alumni Fellowship

Karl Sweedy
Cyrus H. K. Curtis Fellowship

Tuba

Charles Giannelli
Dr. Bong S. Lee Fellowship

Viola

Che-Hung Chen
Cyrus H. K. Curtis Fellowship

Che-Yen Chen
Louisa Knapp Curtis Fellowship

Nicholas Cords
Friends of Curtis Fellowship

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Kirsten Johnson
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Carolyn Riley
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Burchard Tang
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Jessica Thompson
Mary Louise Curtis Bok Fellowship

Violin

Ju Young Baek
Bok Foundation Fellowship

Evan Bialostozky
Cyrus H. K. Curtis Fellowship

Sara Bitlloch
Mary Louise Curtis Bok Fellowship

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Reina Inui
Louisa Knapp Curtis Fellowship

Hannah Hyo-Bin Jin
Lachlan Pitcairn Fellowship

Leila Josefowicz
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Margaret Kwon
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Mary Louise Curtis Bok Fellowship

Jasmine Lin
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Florence R. Laden Memorial Fellowship

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Cyrus H. K. Curtis Fellowship

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Ming Huan Xu
David H. Springman Memorial Fellowship

Violoncello

Arash Amini
Bok Foundation Fellowship

Na-Young Baek
Cyrus H. K. Curtis Fellowship

Aaron Choi
Mary Louise Curtis Bok Fellowship

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Bok Foundation Fellowship

Miguel Angel Clares
Curtis Alumni Fellowship

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Daniel Lee
Jacqueline Du Pré Memorial Fellowship

Inna Nassidze
Bok Foundation Fellowship

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David H. Springman Memorial Fellowship

Kaori Yamagami
Louisa Knapp Curtis Fellowship

Vocal Studies

Ted Christopher
Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship

Quirijn de Lang
Cyrus H. K. Curtis Fellowship

Lamone Diggs
Bok Foundation Fellowship

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Mary Louise Curtis Bok Fellowship

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Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship

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Randall Gregoire
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Csaba Markovits
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Jason Marus
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Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Fellowship

Neil Michaels
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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-third Student Recital

Monday, March 17, 1997
Curtis Hall, 8:00 p.m.

Sonata for Piano and Violin in B-flat major, K. 454 — Wolfgang Amadeus Mozart (1756-1791)
Largo - Allegro
Andante
Allegretto
Li Jian, piano
Yuki Shimitzu, violin

Legend for Trumpet and Piano — Georges Enesco (1881-1955)
Karl Sweedy, trumpet
Heather Conner, piano

Four Short Pieces for Solo Double Bass — David Anderson (b. 1927)
Prelude - Scherzando - Serenade - Capriccio
Jeremy Kurtz, double bass

♫INTERMISSION♫

Sonata for Cello Alone, Op. 25, No. 3 — Paul Hindemith (1895-1963)
Lebhaft, sehr markiert
Mäßig schnell
Langsam
Lebhafte Viertel
Mäßig Schnell
Margo Tatgenhorst, cello

Trumpet Concerto in E-flat major (1803) — Johann Nepomuk Hummel (17778-1837)
Allegro con spirito
Andante
Rondo
Paul Jeffrey, trumpet
Heather Conner, piano

STUDENTS AND THEIR TEACHERS

Li Jian: Staff Pianist
Yuki Shimitzu studies with Jaime Laredo & Yumi Ninomiya Scott
Karl Sweedy studies with Frank Kaderabek
Heather Conner studies with Eleanor Sokoloff
Jeremy Kurtz studies with Harold Robinson
Margo Tatgenhorst studies with David Soyer
Paul Jeffrey studies with Frank Kaderabek

The Spirit of the Lord came upon Gideon, and he blew a trumpet.
—Hebrew Scriptures
Judges, 6:34

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

Student Recital Programs
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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-fourth Student Recital

Tuesday, March 18, 1997
Curtis Hall, 8:00 p.m.

Introduction and Allegro (1905) — Maurice Rav (1875-193

J. Y. Inès Hur, harp
Min Park, flute
Keith Lipson, clarinet
Timothy Fain, violin
Jason DePue, violin
Valerie Johnson, viola
Arash Amini, cello

String Quartet No. 11 in F minor, Op. 95 "Serioso" — Ludwig van Beethov (1770-182

Allegro con brio
Allegretto ma non troppo - Attaca subito
Allegro assai vivace, ma serioso
Larghetto espressivo - Allegretto agitato - Allegro

Daniel Kossov, violin
Judy Kang, violin
Che-Hung Chen, viola
Na-Young Baek, cello

TUDENTS AND THEIR TEACHERS

Y. Inès Hur studies with Marilyn Costello
lin Park studies with Julius Baker & Jeffrey Khaner
eith Lipson studies with Donald Montanaro
imothy Fain studies with Victor Danchenko
ıson DePue studies with Rafael Druian
alerie Johnson studies with Karen Tuttle
.rash Amini studies with David Soyer
aniel Kossov studies with Victor Danchenko
ıdy Kang studies with Aaron Rosand
he-Hung Chen studies with Joseph de Pasquale
a-Young Baek studies with Orlando Cole

larilyn Costello prepared the Ravel
aren Tuttle prepared the Beethoven

A season is set for everything, a time for every experience under heaven:
A time for being born and a time for dying,
A time for planting and a time for uprooting the planted,
A time for slaying and a time for healing,
A time for throwing stones and a time for gathering stones,
A time for wailing and a time for dancing,
A time for opening candywrappers and a time for not opening candywrappers.
—*Hebrew Scriptures*

oward Kornblum,
Director of the Student Recital Series

:. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Curtis Institute of Music

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-fifth Student Recital

Wednesday, March 19, 1997
Curtis Hall, 8:00 p.m.

Tarantelle in A minor for Flute, Clarinet, and Piano, Op. 6 — Camille Saint-Saen (1835-1921)
Min Park, flute
Keith Lipson, clarinet
Hugh Sung, piano

Sonata in D Major for Flute and Piano, Op. 94 (1943) — Sergei Prokofie (1891-195
Andantino
Allegretto scherzando
Andante
Allegro con brio
Mimi Stillman, flute
Li Jian, piano

♫INTERMISSION♫

Violin Concerto in D major, Op. 35 — Piotr I. Tchaikovsk (1840-189
Allegro moderato
Canzonetta
Allegro vivacissimo
Jessica Linnebach, violin
Heather Conner, piano

TUDENTS AND THEIR TEACHERS

limi Stillman studies with Julius Baker & Jeffrey Khaner
. Jian: Staff Pianist
.in Park studies with Julius Baker & Jeffrey Khaner
leith Lipson studies with Donald Montanaro
lugh Sung: Director of Instrumental Accompaniment
ssica Linnebach studies with Aaron Rosand
leather Conner studies with Eleanor Sokoloff

The flute is not an instrument which has a good moral effect; it is too exciting.
—Aristotle, *Politics*

ıward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-sixth Student Recital

Friday, March 21, 1997
Curtis Hall, 8:00 p.m.

Presented by the Vocal Studies Department

Sea Pictures, Op. 37 — Sir Edward Elga (1857-1934)
Sea Slumber Song
In Haven
Sabbath Morning at Sea
Where Corals Lie
The Swimmer
Edith Dowd, contralto
Mikael Eliasen, piano

Quatre chansons de jeunesse — Claude Debuss (1862-1918)
Pantomime
Clair de lune
Pierrot
Apparition
Sungji Kim, soprano
Mikael Eliasen, piano

On This Island, Op. 11 (text by W. H. Auden) — Benjamin Britte (Lord Britten of Aldeburgh (1913-1976)
Let the Florid Music Praise!
Now the leaves Are Falling Fast
Seascape
Nocturne
As It Is, Plenty
Jessica Jones, soprano
Mikael Eliasen, piano

Rückert Lieder — Gustav Mahler (1860-1911)

Ich atmet' einen Linden Duft
Blicke mir nicht in der Lieder
Um Mitternacht
Liebst du um Schönheit
Ich bin der Welt abhandengekommen

Ted Christopher, baritone
Mikael Eliasen, piano

ier Letzte Lieder — Richard Strauss (1864-1949)

Frühling
September
Beim Schlafengehen
Im Abendrot

Karen Slack, soprano
Mikael Eliasen, piano

lith Dowd is a student in the Opera Degree Program with Mikael Eliasen
ngji Kim is a student in the Opera Degree Program with Mikael Eliasen
sica Jones is a student in the Opera Degree Program with Mikael Eliasen
d Christopher is a student in the Opera Degree Program with Mikael Eliasen
ren Slack is a student of Marlena Malas

kael Eliasen is Head of the Vocal Studies Department

Whoever plays an instrument must be conversant with singing.
—Georg Phillipp Telemann

ward Kornblum,
irector of the Student Recital Series

Vladimir Sokoloff,
irector of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-seventh Student Recital

Monday, March 24, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Ken Cowan, organ

Pastorale — Jean Jules Aimable Roger-Ducasse (1873-1954)

Trio Sonata VI in G major, S. 530 — Johann Sebastian Bach (1685-1750)
Vivace
Largo
Allegro

Prelude and Fugue in E minor, S. 540 "Wedge" — Bach
Ken Cowan, organ

♫INTERMISSION♫

Pageant — Leo Sowerby (1895-1968)

Fantasy and Fugue on the Chorale — Max Reger (1873-1916)
"Wachet Auf Ruft uns die Stimme"
Ken Cowan, organ

n Cowan studies with John Weaver

There is nothing to it. You only have to hit the right notes at the right time and the instrument plays itself.
—Johann Sebastian Bach

vard Kornblum,
Irector of the Student Recital Series

Vladimir Sokoloff,
Irector of Concert Programs Emeritus

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The Symphony Orchestra of The Curtis Institute of Music

André Previn, *conductor*
Kyung Wha Chung, *violin*



March 26, 1997
Academy of Music

The Curtis Institute of Music

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 161 students from the United States and 22 other countries study with the school's renowned 86-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, Galina Vishnevskaya, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, artistic director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

Photo credit: Jean Brubaker



The Symphony Orchestra of The Curtis Institute of Music

André Previn, *conductor*
Kyung Wha Chung, *violin*

Wednesday, March 26, 1997
8:00 p.m.
Academy of Music

MOZART — **Overture to *The Marriage of Figaro***

BRAHMS — **Concerto in D major for Violin & Orchestra**
Allegro non troppo
Adagio
Allegro giocoso ma non troppo vivace

Intermission

RAVEL — **Suites No. 1 & No. 2 from *Daphnis et Chloé***
Suite No. 1: Nocturne, Interlude, Warriors' Dance
Suite No. 2: Daybreak, Pantomime, General Dance

This concert is sponsored by **PNC BANK**®

The Curtis Institute of Music
Gary Graffman, President/Director

André Previn

World-renowned as a conductor, André Previn is also a well-known composer, chamber musician and jazz pianist. Mr. Previn has appeared as guest conductor of the world's major orchestras. Currently conductor laureate of the London Symphony, Mr. Previn has also held the chief artistic posts with the symphonies of Los Angeles, Pittsburgh, London and Houston. At the age of 10, Mr. Previn moved with his family from Berlin to California, where he studied composition and conducting. As a teenager, he began working in Hollywood film studios as conductor, arranger and composer. Innumerable scores and four Academy Awards later, Mr. Previn began to concentrate his efforts on the symphonic world of conducting and composition. Among his compositions are a piano concerto, commissioned by Vladimir Ashkenazy; a cello concerto, written for Yo-Yo Ma; a song cycle for mezzo-soprano Dame Janet Baker; and *Honey and Rue*, a song cycle commissioned by the Carnegie Hall Corporation with text by Toni Morrison, for Kathleen Battle as soloist. In 1991, Doubleday released Mr. Previn's memoir, *No Minor Chords - My Early Days in Hollywood*, chronicling Mr. Previn's years as composer, arranger, orchestrator and music director at MGM. In January 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

Kyung Wha Chung

Violinist Kyung Wha Chung, one of today's most sought-after musicians, has performed in all of the major concert halls of the world with virtually all of the greatest orchestras and conductors, including André Previn, Sir Georg Solti, Riccardo Muti, Lorin Maazel, Daniel Barenboim and Claudio Abbado. In addition, Ms. Chung has appeared in recital with such musicians as Radu Lupu, Krystian Zimerman and Peter Frankl, among others. She collaborates regularly as a member of the Chung Trio, with her brother, conductor/pianist Myung Whun Chung, and her sister, cellist Myung Wha Chung. An exclusive EMI recording artist since 1988, Kyung Wha Chung has made numerous recordings for Angel/EMI, London/Decca, RCA and Deutsche Grammophon, and has received two Gramophone Awards for her recordings. She attended the Juilliard School, where she studied with Ivan Galamian and later coached with Joseph Szigeti. She has received numerous honors, including the prestigious Leventritt Award as well as the medal of Civil Merit, the government of South Korea's highest honor.

Program Notes

by Howard Kornblum

Wolfgang Amadeus Mozart

Born: Salzburg, January 27, 1756
Died: Vienna, December 5, 1791

Overture to *The Marriage of Figaro*

The Marriage of Figaro was one of several plays by the French writer Pierre-Augustin de Beaumarchais in which he pointed his satire at the aristocracy's decadence. The pointing was so direct and hard-hitting that, in a later generation, Napoleon spoke of Beaumarchais' works as "the revolution already in action." When Mozart and his librettist, Lorenzo da Ponte, announced their intention of setting *Figaro* to music, they had to assure the Austrian emperor they would remove the political and social implications from the play. (A scene from the film *Amadeus* vividly pointed this out.)

Da Ponte carefully turned the dangerous satire into acceptable farce. Mozart's incredible music—by turns funny, poetic, warm, mocking, sentimental, jolly, noble, deeply penetrating into the humanity of the characters—has made the work the most perfect of operas. The English critic Eric Blom called it "Italian comic opera in its final stage of perfection . . . as great as a whole as it is captivating in detail." The American critic B. H. Haggin wrote of the opera's "three-hour outpouring of incandescent invention—miraculous in its varied loveliness, expressiveness, characterization, dramatic point and wit—that is one of the supreme wonders achieved on this earth by human powers."

The overture, which in every measure gives the flavor of the whole work, contains, astonishingly, not one theme from the opera. The English writer, W. J. Turner, gave an accurate description of it when he contended that "its effect upon the mind is out of all proportion to its impingement on the senses."

Johannes Brahms

Born: Hamburg, May 7, 1833
Died: Vienna, April 3, 1897

Concerto in D major for Violin & Orchestra, Op. 77

When Brahms returned from a trip to Italy in 1878, he began work on a violin concerto, originally intending it to be in four movements (like the Piano Concerto No. 2, which was to follow shortly). He eventually rejected the two middle movements, using one of them later for the piano concerto (a movement he referred to — in his usual self-deprecating way — as a "tiny wisp of a scherzo.") For the Op. 77 he wrote the famous slow movement, with its haunting oboe melody and wind harmonies, a movement he called "a feeble adagio." The composer's lifelong friend, Joseph Joachim, became identified with the concerto from its inception. It was to him Brahms turned for consultation about the layout of the

solo part. Brahms' biographer, Karl Geiringer, wrote that Brahms "conscientiously asked Joachim's advice on all technical questions - and then hardly ever followed it." After the first few performances, changes still had to be made in the solo part. Following the premiere, one reviewer wrote that the solo part was giving Joachim considerable difficulty. And Brahms' friend, Max Kalbeck, wrote that "the work was heard respectfully, but it did not awaken a particle of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Joachim advised Brahms to make more alterations before the piece's publication, and the composer agreed. The violinist's suggestions are still preserved in the Prussian State Library in Berlin. He gave the first performance on New Year's Day, 1879, in Leipzig with the composer conducting. The composer dedicated the concerto to Joachim, to whom Brahms wrote, "It is just as well that your name is on the score, because you are to some extent responsible for the violin part; you will think twice before you ask me for another concerto."

The conductor, Hans von Bülow, wrote a famous quip about the work. In discussing Max Bruch's concerto, Bülow said that Bruch wrote a concerto *for* the violin and Brahms a concerto *against* the violin. Years later the violinist Bronislaw Huberman amended that: "Brahms' concerto is neither against the violin nor for violin with orchestra, but is a concerto *for* violin *against* orchestra — and the violin wins." The English musicologist, Sir Donald Tovey, considered the work a fine example of what a concerto should be, which is to say a kind of combat between the solo instrument and the orchestra, and he wrote, "one of my earliest recollections of a great musical scholar, A. J. Hipkins, is his delight at discovering that the etymology and musical history of the words 'concertante' and 'concerto' originate in 'certare,' to strive."

The Brahms violin concerto is the last such work written by a major composer with the traditional pause near the end of the first movement allowing for the performer to insert his own cadenza. Joachim's is the one most frequently used. Many others have been written, including those by Fritz Kreisler, Leopold Auer, Efrem Zimbalist, Jascha Heifetz, Nathan Milstein, Ferruccio Busoni and Tovey. At this evening's performance Kyung Wha Chung plays Joachim's.

Maurice Ravel

Born: Ciboure, March 7, 1875
Died: Paris, December 28, 1937

Suites No. 1 & No. 2 from *Daphnis et Chloé*

In 1909 the Russian impresario Serge Diaghilev proposed that Ravel should write a work for the Ballets Russes. He would work with Diaghilev's famed choreographer Fokine, who outlined for the composer the plot of *Daphnis et*

Chloé. Fokine had created a scenario based on writings by the third-century Greek author Longus. Fokine emphasized his belief in the "necessity for uninterrupted movement and the unity of the performance as a whole . . . also of the desirability . . . of communicating the character of the music of antiquity." Ravel didn't care for the last point but both men agreed on the need for unity. The ballet was to be quite different from the many-formed divertissements the French were used to in ballet.

For the next three years choreographer and composer spent much time in contention over what kind of decor and movement should be used for this bucolic romance. Fokine was taken with the ancient dancing depicted in red and black on the Attic vases of the early Greeks. But Ravel's goal was "fidelity to the Greece of my dreams, which is close to that imagined and painted by French artists of the late 18th century." The composer got his way.

Although Diaghilev had lost interest in the project by the time of its premiere, his exotic mixture of Russian choreography and French music was well received. The English writer, Roger Nichols, tells us that the music "destroyed once and for all the notion that Ravel was a miniaturist, by its powerful contrasts of orchestral color, and no less by the feeling it gives of being a musical entity." The jewel-like brilliance of the orchestral writing has made the work a veritable text-book of orchestration. Individual parts are often used as audition material for orchestra players trying out for positions in major symphony orchestras.

The complete work comprises three parts. The suites Ravel extruded from it are actually the second and third parts. (The title on the full score is *Symphonie chorégraphique en trois parties*.) Nichols writes that the story "tells of Daphnis, a shepherd, and his wooing of the beautiful Chloé on the island of Lesbos. Daphnis' rival, Dorcon, loses a dancing contest for Chloé's favors, but Daphnis' success is interrupted by pirates who carry Chloé off. Daphnis prays to the statues of three nymphs who come down from their pedestals and lead him to the great god Pan, before whom Daphnis prostrates himself. After a scene-change to the pirates' camp, the chief makes Chloé dance for him, but Pan intervenes dramatically (to the sound of string glissandos, stark brass and the wind machine); the pirates flee." This brings us to the final part of the ballet with its unforgettable evocation of dawn. One of the most famous flute solos in the repertoire ushers in the uniting of the lovers and a gradual abandonment to wild and joyous music, culminating in a bacchanalian revel.

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Please join us almost any Monday, Wednesday or Friday evening during the school year when Curtis students perform varied programs of solo and chamber music. These fre recitals begin at 8:00 p.m. in Curtis Hall and do not require tickets. For a recorded messa of weekly program information, please call the Recital Hotline at (215) 893-5261.

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Our thanks and deep appreciation!

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Save the Date

The Friends of The Curtis Institute of Music

Annual Benefit

A St. Petersburg Spring Celebration

Saturday, April 5, 1997
The Curtis Institute of Music



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The Curtis Institute of Music

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-eighth Student Recital

Friday, March 28, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Judy Kang, violin

Sonata for Piano and Violin in B-flat major, K. 454 — Wolfgang Amadeus Mozar (1756-1791
Largo - Allegro
Andante
Allegretto
Stewart Goodyear, piano
Judy Kang, violin

Sonata for Violin and Piano in E-flat major, Op. 18 — Richard Straus (1864-1949
Allegro ma non troppo
Improvisation: andante cantabile
Andante - Allegro
Judy Kang, violin
Stewart Goodyear, piano

♫INTERMISSION♫

Chaconne in D minor — J ohann Sebastian Bach (1685-175C
(From the **Partita No. 2 for Solo Violin, S. 1004)**
Judy Kang , violin

Meditation from Thais — Jules Massene (1842-1912

La Capricieuse — Sir Edward Elga (1857-1934

Waltz-Scherzo, Op. 34 — Peter Ilyich Tchaikovsk (1840-189

Tzigane, Concert Rhapsody for Violin and Piano — Maurice Rav (1875-193
Judy Kang, violin
Stewart Goodyear, piano

STUDENTS AND THEIR TEACHERS

Judy Kang studies with Aaron Rosand
Stewart Goodyear studies with Leon Fleisher

My idea is that there is music in the air, music all around us,
the world is full of it and you simply take as much as you require.
—Sir Edward Elgar

Edward Kornblum,
Director of the Student Recital Series

V. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Fifty-ninth Student Recital

Monday,, March 31, 1997
Curtis Hall, 5:00 p.m.

Sonata No. 1 for Bass Trombone and Piano — Johann Ernst Galliar (1680-1749)
Cantabile
Spiritoso e staccato, a tempo moderato
Largo e staccato
Allegro e staccato
Vivace

Andante for Bass Trombone and Piano, Op 64 — Alexander Tcherepni (1899-197)

Thème varié — Eugène Boz (1905-199)
Matthew Dohanian, bass trombone
Amir Kats, piano

Violin Concerto in D major, Op. 77 — Johannes Brah (1833-189)
Allegro non troppo
Adagio
Allegro giocoso ma non tropppo vivace
Jasmine Lin, violin
Li Jian, piano

STUDENTS AND THEIR TEACHERS

Matthew Dohanian studies with Glenn Dodson & Blair Bollinger
Yinir Kats studies conducting with Otto-Werner Mueller
Yasmine Lin studies with Aaron Rosand
Yi Jian: Staff Pianist

Blair Bollinger prepared the trombone works

Do not take up music unless you would rather die than not do so.
—Nadia Boulanger

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixtieth Student Recital

Monday, March 31, 1997
Curtis Hall, 8:00 p.m.

Passacaglia in G minor for Violin and Viola (after Handel) — Johan Halvorse (1864-1935)
Hilary Hahn, violin
Kirsten Johnson, viola

Piano Trio No. 1 in D minor, Op. 49 — Felix Mendelssoh (1809-184
Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: leggiero e vivace
Finale: allegro assai appassionato
Hilary Hahn, violin
Margo Tatgenhorst, cello
Ye Zhu, piano

♫INTERMISSION♫

Piano Trio No. 2 in E minor, Op. 67 (1944) — Dmitri Shostakovi (1906-197
Andante - Moderato - Poco più mosso
Allegro con brio
Largo
Allegretto - Adagio
Jenny Oaks, violin
Arash Amini, cello
Emi Nakajima, piano

added to the mailing list by calling

priccio for Piano (Left Hand), Flute, and Brass 1926) Leoš Janáček
(1854-1928)

llegro
dagio
llegretto
ndante

Gary Graffman, piano
Min Park, flute
Paul Jeffrey, trumpet
Brian Osborne, trumpet
S. Jeffrey Swords, trombone
Bill C. Thomas, trombone
Matthew Dohanian, bass trombone
Joseph McKettrick, tenor tuba
Glenn Dodson, conductor

❦

UDENTS AND THEIR TEACHERS

lary Hahn studies with Jaime Laredo
rsten Johnson studies with Michael Tree
rgot Tatgenhorst studies with David Soyer
Zhu studies with Gary Graffman
ny Oaks studies with Jaime Laredo & Victor Danchenko
ash Amini studies with David Soyer
i Nakajima studies with Claude Frank
ry Graffman, Curtis '46
n Park studies with Julius Baker & Jeffrey Khaner
ul Jeffrey studies with Frank Kaderabek
an Osborne studies with Frank Kaderabek
Jeffrey Swords studies with Glenn Dodson
l C. Thomas studies with Glenn Dodson
atthew Dohanian studies with
seph McKettrick studies with Glenn Dodson
enn Dodson, Curtis '54

lix Galimir prepared the Mendelssohn
ter Wiley prepared the Shostakovich
enn Dodson prepared the Janáček

The other arts persuade us, but music takes us by surprise.
—Eduard Hanslick

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-first Student Recital

Tuesday, April 1, 1997
Curtis Hall, 5:00 p.m.

L'Histoire du soldat (1918) — Igor Stravinsky (1882-1971)

Part One
- *The Soldier's March*
- *Scene 1*
- *Scene 2*
- *The Royal March*
- *The Little Concert*

Part Two
- *Three Dances: Tango - Waltz - Ragtime*
- *The Devil's Dance*
- *The Great Choral*
- *Triumphal March of the Devil*

Karen Sinclair, violin Charles Barr, double bass
Keith Lipson, clarinet Martin Garcia, bassoon
Paul Jeffrey, trumpet S. Jeffrey Swords, trombone
Charles Settle, percussion Sarah Ioannides, conductor

La création du monde (1923) — Darius Milhaud (1892-1974)

Min Park & Mimi Stillman, flutes Katherine Needleman, oboe
Martin Scalona & Anthony McGill, clarinets Mathieu Harel, bassoon
Paul Jeffrey & Brian Osborne, trumpets Paul LaFollette, horn
Joseph McKettrick, trombone Daniel Alfred Wachs, piano
Gregory Lecoeur, percussion Charles Settle, timpani
Jonathan Gandelsman, violin Daniel Kossov, violin
Keith Lipson, alto saxophone Glenn Fischbach, cello
Jeremy Kurtz, double bass Sarah Hicks, conductor

UDENTS AND THEIR TEACHERS

ren Sinclair studies with Peter Oundjian & Yumi Ninomiya Scott
arles Barr studies with Roger Scott
th Lipson, Martin Scalona, & Anthony McGill study with Donald Montanaro
rtin Garcia & Mathieu Harel study with Bernard Garfield
il Jeffrey & Brian Osborne study with Frank Kaderabek
effrey Swords & Joseph McKettrick study with Glenn Dodson
niel Alfred Wachs studies with Seymour Lipkin
egory Lecoeur & Charles Settle study with Michael Bookspan & Don Liuzz
n Park & Mimi Stillman study with Julius Baker & Jeffrey Khaner
therine Needleman studies with Richard Woodhams
il LaFollette studies with Barry Tuckwell
athan Gandelsman studies with Peter Oundjian & Arnold Steinhardt
niel Kossov studies with Victor Danchenko
enn Fischbach studies with Orlando Cole
emy Kurtz studies with Harold Robinson
ah Ioannides studies with Otto-Werner Mueller
ah Hicks studies with Otto-Werner Mueller

If, as is nearly always the case, music appears to express something,
this is only an illusion and not a reality.
—Igor Stravinsky

I have no aesthetic rules, or philosophy, or theories. I love to write music.
I always do it with pleasure, otherwise I just do not write it.
—Darius Milhaud

ward Kornblum,
Director of the Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-second Student Recital

Tuesday, April 1, 1997
Curtis Hall, 8:00 p.m.

Presented by the Vocal Studies Department in commemoration of the 100th anniversary of the death of Johannes Brahms (1833-1897)

Dein blaues Auge, Op. 59, No. 8 Brahm
Die Mainacht, Op. 43, No. 2
Sapphisches Ode, Op. 94, No. 4
Nicht mehr zu dir zu gehen, Op. 32, No. 2
Ständchen, Op. 106, No. 1
Sinéad Mulhern, soprano
Mikael Eliasen, piano

Zwei Gesänge für eine Altstimme mit Viola und Klavier, Op. 91 Brah
Gestillte Sehnsucht: in goldnen Abendschein
Geistliches Wiegenlied: Josef, lieber Josef
Holly Weinheimer, mezzo-soprano
Nicholas Cords, viola
Mikael Eliasen, piano

Ach, wende diesen Blick, Op. 57, No. 4 Brah
O kühler Wald, Op. 72, No. 3
Am Sonntag Morgen, Op. 49, No. 1
An der Mond, Op. 71, No. 2
Daryl R. Young, baritone
Mikael Eliasen, piano

iebeslieder Walzer, Op. 52 Brahms

1 Rede, Mädchen 2 Am Gesteine rauscht die Flut
3 O die Frauen 4 Wie des Abends schöne Rote
5 Die grüne Hopfenranke 6 Ein kleiner, hübscher Vogel
7 Wohl schön bewandt war es 8 Wenn so lind dein Auge mir
9 Am Donaustrande 10 O wie sanft die Quelle
11 Nein, es ist nicht auszukommen 12 Schlosser auf, und mache Schlösser
13 Vögelein durchrauscht die Luft 14 Sieh', wie ist die Welle Klar
15 Nachtigall, sie singt so schön 16 Ein dunkeler Schact ist Liebe
17 Nicht wandle, mein Licht 18 Es bebet das Gesträuche

Karen Slack, soprano
Holly Weinheimer, mezzo-soprano
Jeffrey Picón, tenor
Neil Michaels, baritone
Danielle Orlando, piano
Mikael Eliasen, piano

❦

TUDENTS AND THEIR TEACHERS

inéad Mulhern, Holly Weinheimer, and Jeffrey Picón are students in the Master's Degree Program in Opera with Mikael Eliasen
)aryl Young, Karen Slack, and Neil Michaels are students of Marlena Malas
)anielle Orlando: Opera Coach
Aikael Eliasen: Head of the Vocal Studies Department

No instrument is satisfactory except in so far as it approximates to the sound of the human voice.
Stendhal, *Life of Rossini (1824)*

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-third Student Recital

Wednesday April 2, 1997
Curtis Hall, 8:00 p.m.

Richard Woodhams's Oboe Students

Trio Sonata in G minor for Two Oboes and Continuo — Antonio Viva
Allegro - Largo - Allegro — (1678-174
Adam Hollander, oboe
Geoffrey Deemer, oboe
Martin Garcia, bassoon
Hugh Sung, harpsichord

Three Fantasias for Solo Oboe (1727) — Georg Phillipp Telema
No. 1 in A major: Vivace - Allegro — (1681-176
No. 2 in A minor: Grave - Vivace - Adagio - Allegro
No. 3 in B minor: Largo - Vivace - Largo - Vivace - Allegro
Katherine Needleman, oboe

Music for Two Oboes (1984) — Joel Hoffm
In one movement — (b. 19
Geoffrey Deemer, oboe
Adam Hollander, oboe

INTERMISSION

Obsession for Oboe and Piano (1960) — Makoto Shinoh
Katherine Needleman, oboe — (b. 19
Hugh Sung, piano

Quartet for Oboe and Strings in F major, K. 370 — Wolfgang Amadeus Mo
Allegro - Adagio - Rondo: allegro — (1756-1
Janet Miller, oboe
Tina Qu, violin
Marylène Gingras-Roy, viola
Gloria Kim, cello

STUDENTS AND THEIR TEACHERS

dam Hollander studies with Richard Woodhams
eoffrey Deemer studies with Richard Woodhams
artin Garcia studies with Bernard Garfield
atherine Needleman studies with Richard Woodhams
net Miller studies with Richard Woodhams
na Qu studies with Felix Galimir & Pamela Frank
arylène Gingras-Roy studies with Karen Tuttle
loria Kim studies with Peter Wiley
ugh Sung is Director of Instrumental Accompaniment

A good composer should be able to set public notices to music.
—Georg Phillip Telemann

loward Kornblum,
Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-fourth Student Recital

Friday, April 4, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Ju Young Baek, violin

Sonata in G minor for Violin and Piano "Devil's Trill" Giuseppe Tart
(1692-177
Larghetto
Grave - Allegro assai - Grave - Allegro assai - Grave - Allegro assai - Cadenza - Adagio
Ju Young Baek, violin
Li Jian, piano

Sonata No. 9 for Piano and Violin in A major, Op. 47 "Kreutzer" Ludwig van Beethov
(1770-182
Adagio sostenuto - Presto
Andante con variazioni
Finale: presto
Li Jian, piano
Ju Young Baek, violin

♬INTERMISSION♬

Fratres II for Violin and Piano (1980) Arvo P
(b. 19
Ju Young Baek, violin
Li Jian, piano

Sonata for Violin Alone, Op. 27, No.4 Eugène Ys
(1858-19
Lento maestoso
Quasi lento
Presto ma non troppo
Ju Young Baek, violin

Carmen Fantasy (1946) Franz Wax
(1906-1
Ju Young Baek, violin
Li Jian, piano

STUDENT AND TEACHER

Young Baek studies with Aaron Rosand
Jian is a Staff Pianist

They are burying the general of musicians.
—Unknown old woman
at Beethoven's funeral.

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Our thanks and deep appreciation!

A St. Petersburg Spring Celebration

An evening of Slavic music performed by Curtis faculty and students

presented by
The Friends of
The Curtis Institute of Music

Saturday, April 5, 1997
6:00 p.m.

Curtis Hall
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103

The Curtis Institute of Music
Gary Graffman, President and Director

Founded in 1924 by Mary Louise Curtis Bok, The Curtis Institute has a strong connection with Imperial Russia's St. Petersburg Conservatory. Many of its early faculty members—as well as Director Efrem Zimbalist—studied or taught at that noble school. They settled in the United States as émigrés just around the time Curtis was founded.

Curtis' merit-based full-tuition scholarship policy is also a legacy from the St. Petersburg Conservatory. That all-scholarship school was endowed partly by wealthy music lovers, such as the Grand Duchess Helen, and partly with funds from the Ministry of Public Enlightenment.

Curtis' philosophy encompasses the idea that great musical legacies and traditions are handed down from teachers to students. Therefore, the Curtis faculty includes some of the most celebrated musicians of the 20th century. Currently 161 students from the United States and 22 countries study with the 86-member faculty.

The Friends of Curtis

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The Friends of Curtis is a membership organization that plays an important role in helping to advance the careers of the young musicians who study at The Curtis Institute of Music. Founded almost two decades ago, the Friends' mission is to enhance the good will of The Curtis Institute of Music, to raise financial support, to serve as a resource to students and to increase Curtis' visibility as a cultural resource for the Philadelphia community.

For information about joining the Friends of Curtis, call (215) 893-5279.

A St. Petersburg Spring Celebration
Curtis Hall
Saturday, April 5, 1997, 6:00 p.m.

PROGRAM

Ghenady Meirson, '81, '84, Master of Ceremonies

TCHAIKOVSKY — **Iolanta and Vaudémont duet from *Iolanta***
Jessica Jones, soprano
Ge-Qun Wang, tenor
Kamel Boutros, piano

PROKOFIEV — **Sonata for Two Violins, Op. 56**
Andante cantabile
Allegro
Commodo (quasi Allegretto)
Allegro con brio
Soovin Kim, violin
Victor Danchenko, violin

ARENSKY — ***Waltz* from the Suite for Two Pianos, Op. 15**
Ieva Jokubaviciute, piano
Vitalij Kuprij, piano

JANÁČEK — ***Capriccio*, for piano (left hand), flute and brass**
Allegro
Adagio
Allegretto
Andande
Glenn Dodson, conductor
Min Sang Park, flute
Karl Sweedy, trumpet
Brian Osborne, trumpet
Matthew Dohanian, trombone
Jeff Swords, trombone
Bill C. Thomas, trombone
Joseph McEttrick, tenor tuba
Gary Graffman, piano

Cocktail and *zakouski* reception and dinner follow the concert. Special thanks to Culinary Concepts for catering, and to Evantine Design for décor.

About the Artists

GHENADY MEIRSON, from Odessa, Ukraine, is a graduate of the Santa Cecilia Conservatory in Rome, Italy, and The Curtis Institute of Music. At Curtis he studied piano with Seymour Lipkin and Mieczyslaw Horszowski, and accompanying with Dr. Vladimir Sokoloff. He holds a music faculty position at the Academy of Vocal Arts in Philadelphia, where he is responsible for Russian music concerts and opera productions. Ghenady also enjoys a longtime association as the Russian language coach with the Opera Company of Philadelphia.

JESSICA JONES, from Lilburn, Georgia, is currently in the first year of the Master of Music program in opera studying under the direction of Mikael Eliasen, having received her Bachelor of Music in Voice from Curtis in 1996. The 22-year-old soprano made her solo debut in 1990 and has won numerous awards and competitions. She recently sang the title role in Tchaikovsky's *Iolanta* with The Curtis Opera Theatre. This summer Jessica will understudy the role of Fiordiligi in Mozart's *Così fan tutte* with the St. Louis Opera Theatre and participate in the Ravinia Festival.

GE-QUN WANG, from Shanghai, People's Republic of China, is in his first year at Curtis studying under the direction of Mikael Eliasen. The 24-year-old tenor has performed as soloist with the Shanghai Orchestra and the San Francisco Opera House Orchestra. He participated in the San Francisco Opera's Merola Program in the summer of 1995, and has appeared on television numerous times.

KAMEL BOUTROS, from Cairo, Egypt, graduated from Curtis in 1996. He won first place at the Friday Morning Music Club Voice Competition in Washington, D.C. Mr. Boutros has sung numerous roles with The Curtis Opera Theatre, including Figaro in *Le Nozze di Figaro* and Dr. Falke in *Die Fledermaus*. He made his debut with the Opera Company of Philadelphia in 1994 as Masetto in *Don Giovanni* and sang the role of Figaro in the San Francisco Opera Center's Merola Program and the Western Opera Theater tour of 1995. In addition to singing, he is an accomplished pianist. Mr. Boutros joined the Curtis faculty in 1996.

SOOVIN KIM, from Plattsburgh, New York, entered Curtis in 1995 and studies with Victor Danchenko. The 20-year-old violinist made his solo debut in 1987 and has appeared as soloist with such orchestras as those of Cleveland and Philadelphia. This season he will make his Kennedy Center debut. He has won numerous awards and competitions, including the Philadelphia Orchestra Student Competition (Senior Division) and the Paganini International Competition.

VICTOR DANCHENKO has performed throughout the former U.S.S.R., Europe, and North and South America. A student of David Oistrakh at the Moscow State Conservatory, he won gold medals in the Soviet National Competition and in the World Youth and Student Festival, a top prize in the Jacques Thibaud International Competition in Paris, and the Ysaÿe Gold Medal. Mr. Danchenko, who formerly taught at the Royal Conservatory of Music in Toronto, is currently a member of the Peabody Conservatory faculty. In the summer he teaches at the ENCORE School for Strings. Mr. Danchenko joined the faculty of The Curtis Institute of Music in 1994.

IEVA JOKUBAVICIUTE, from Vilnius, Lithuania, entered Curtis in 1996 and studies with Seymour Lipkin. The 20-year-old pianist has performed in several international piano competitions and gave her first solo recital in Austria. Before entering Curtis, Ieva participated in the summer program at Interlochen.

VITALIJ KUPRIJ, from Kiev, Ukraine, entered Curtis in 1995 and studies with Gary Graffman, President/Director of The Institute. The 22-year-old pianist made his solo debut in Kiev and has since performed several times with the Ukrainian National Symphony Orchestra. He was awarded first prize in the All-Union Chopin Competition, the Mykola Lyssenko Competition and Piano 80 Swiss Competition and the gold medal in the Kiev Conservatory competition. In addition to his piano studies, Vitalij founded a rock group, which has released two CDs and recently topped the charts in Japan.

GLENN DODSON, principal trombone of the Philadelphia Orchestra from 1968 to 1995, studied with Charles Gusikoff (then principal trombone of the Orchestra) at The Curtis Institute of Music. Upon graduation, Mr. Dodson joined the U.S. Marine Band as trombone soloist and in 1956 joined the New Orleans Symphony, where he was principal trombone until 1965. He became assistant first trombone of the Chicago Symphony Orchestra in 1965, leaving in 1968 to join the Philadelphia Orchestra. Mr. Dodson joined The Curtis Institute of Music faculty in 1969.

MIN SANG PARK, from Seoul, Korea, entered Curtis in 1995 and studies with Julius Baker and Jeffrey Khaner. The 20-year-old flutist has performed as soloist with the Chetham Symphony Orchestra and has received numerous awards and honors. She has also been a member of the Chetham Symphony Orchestra and Wind Bank as well as the National Youth Orchestra of Great Britain.

KARL SWEEDY, from Moline, Illinois, entered Curtis in 1996 and studies with Frank Kaderabek. The 18-year-old trumpeter made his solo debut in 1991. He has received numerous awards and honors, including the Quad City Youth Symphony Scholarship, first prize in the National Trumpet Competition and was named an Illinois Governor's Scholar. Karl has been a member of the Quad City Youth Symphony, and was principal trumpet of the National Honor Band and World Youth Symphony Orchestra.

BRIAN OSBORNE, from Camillus, New York, entered Curtis in 1995 and studies with Frank Kaderabek. The 19-year-old trumpeter was the winner of the 1995 Louis Armstrong Jazz Award and West Genesee Outstanding Brass Award. He has been a member of the Syracuse Symphony Youth Orchestra and Conference All-State Symphony Orchestra, among others.

STEPHEN JEFFREY SWORDS from Charleston, South Carolina, entered Curtis in 1996 and studies with Glenn Dodson. The 19-year-old trombonist made his solo recital debut in 1994 at the South Carolina Governor's School for the Arts honors recital. He has received numerous awards and honors and has performed several times with the Charleston Symphony Orchestra. Prior to entering Curtis, Jeff attended the University of South Carolina.

MATTHEW DOHANIAN from Belmont, Massachusetts, entered Curtis in 1994 and studies with Glenn Dodson. The 21-year-old trombonist has been a member of the Youth Philharmonic Orchestra at the New England Conservatory, District Orchestra, All-Eastern Orchestra, District Band and All-State Orchestra. Matthew has also participated in the Empire Brass Quintet Seminar and Boston University's Tanglewood Institute.

BILL THOMAS from Midland, Texas, entered Curtis in 1995 and studies with Glenn Dodson. The 21-year-old trombonist has performed with the Canadian Brass, Dallas Brass and Barnum and Bailey's Circus. He served as principal trombone of the University of Texas Symphony Orchestra and Wind Ensemble and was a member of Interlochen's World Youth Symphony Orchestra.

JOSEPH McETTRICK, from Milton, Massachusetts, entered Curtis in 1995 and studies with Glenn Dodson. The 19-year-old trombonist made his debut at the Sanders Theater of Harvard University as soloist with the Greater Boston Youth Symphony Orchestra's Senior Orchestra. He is the winner of numerous awards and competitions, including the Greater Boston Youth Symphony Orchestra's Senior Concerto Competition and the Interlochen Arts Camp Governor's Scholarship for Massachusetts.

GARY GRAFFMAN's 61-year association with The Curtis Institute of Music began when he was accepted as a piano student in 1936, at the age of seven. After 10 years of study with Isabelle Vengerova, he graduated and shortly thereafter made his debut with the Philadelphia Orchestra under Eugene Ormandy.

Mr. Graffman continued his musical studies with Vladimir Horowitz and, at the Marlboro Music Festival, with Rudolf Serkin. At age 20 he won the Leventritt Award, which launched his career on the international concert circuit. For the next three decades Mr. Graffman toured almost constantly until, in 1979, an injury to his right hand limited his concertizing to repertoire written for the left hand alone.

Prior to 1979, Mr. Graffman was a prolific recording artist. His CBS and RCA catalogues include concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven, recorded with the orchestras of Philadelphia, New York, Cleveland, Chicago and Boston.

Gary Graffman joined the Curtis piano faculty in 1980, became The Institute's Director in 1986, and was named President in 1995.

Our thanks to you

The students, faculty and staff of The Curtis Institute of Music would like to express heartfelt thanks to tonight's co-chairs for their exceptional hard work and magnanimity; to the Board of Directors of the Friends of Curtis; the Gala Committee; and to the following donors for their generous ticket purchases and contributions:

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-fifth Student Recital

Monday, April 7, 1997
Curtis Hall, 8:00 p.m.

Music by the Curtis Composition Class

Music for Chamber Orchestra ((1996/97) — Daniel Kellc
Daniel Kellogg, conductor — (b. 197

Chinese Poem for Piano and Orchestra (1997) — Chia-Yu H
(In one movement) — (b. 197
Grace Hsiao-Ching Chung, piano
Sarah Hicks, conductor

♬INTERMISSION♬

Concerto for Piano and Orchestra (1997) — Daniel (
Allegro bellicoso — (b. 19
Andante sereno
Finale: Allegro - Molto allegro
Koji Attwood, piano
Amir Kats, conductor

TUDENTS AND THEIR TEACHERS

)aniel Kellogg studies with Ned Rorem
Chia-Yu Hsu studies with David Loeb
)aniel Ott studies with Ned Rorem
Grace Hsiao-Ching Chung studies with Seymour Lipkin
arah Hicks studies with Otto-Werner Mueller
Koji Attwood, Curtis '94
\mir Kats studies with Otto-Werner Mueller

To have a lovely thought is nothing so remarkable. A thought comes of itself and if it is fine and great it is not our merit. But to carry out a thought well and make something great of it, that is the most difficult thing, that is, in fact—art!
—Antonin Dvořák

Howard Kornblum,
Director of the Student Recital Series

)r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-sixth Student Recital

Tuesday, April 8, 1997
Curtis Hall, 5:00 p.m.

Requiem, Op. 66 — David Popp(
(1843-191
Arash Amini, cello
Aaron Choi, cello
Miguel Angel Clares, cello
Heather Conner, piano

Romance and Serenade, Op. 119, Nos. 1 and 2 — Georg Golterman
(1824-189

Ave Maria, Op. 41 — Wilhelm Fitzenhage
(1848-189

Consecration Hymn, Op. 65 — Friedrich Gruetzmach
(1832-190
Arash Amini, cello
Aaron Choi, cello
Miguel Angel Clares, cello
Inna Nassidze, cello

Sonata No. 1 for Piano and Cello in E minor, Op. 38 — Johannes Brahı
(1833-189
Allegro non troppo
Allegretto quasi menuetto - Trio
Allegro
Jennifer Lim, piano
Margo Tatgenhorst, cello

TUDENTS AND THEIR TEACHERS

rash Amini studies with David Soyer
aron Choi studies with David Soyer
liguel Angel Clares studies with Peter Wiley
eather Conner studies with Eleanor Sokoloff
ına Nassidze studies with David Soyer
nnifer Lim studies with Peter Serkin
largo Tatgenhorst studies with David Soyer

eter Wiley prepared the cello works
avid Soyer & Peter Serkin prepared the sonata

The cello is like a beautiful woman who has not grown older,
but younger with time, more slender, more supple, more graceful.
—Pablo Casals

oward Kornblum,
Director of the Student Recital Series

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-Seventh Student Recital

Tuesday, April 8, 1997
Curtis Hall, 8:00 p.m.

Six Preludes and Fugues from Book I of the Well-tempered Clavier — Johann Sebastian Bac (1685-175
No. 7 in E-flat major
No. 8 in E-flat minor
No. 9 in E major
No. 10 in E minor
No. 11 in F major
No. 12 in F minor
Andrius Žlabys, piano

Concierto de Aranjuez — Jaoquin Rodri (b. 190
(Transcribed for the harp)
Allegro con spirito
Adagio
Allegro gentile
Deanne van Rooyen, harp
Hugh Sung, piano

♫INTERMISSION♫

Introduction and Allegro — Maurice Rav (1875-193
Valerie Muzzolini, harp
Mimi Stillman, flute
Anthony McGill, clarinet
Soovin Kim, violin
Nathan Cole, violin
Burchard Tang, viola
Margo Tatgenhorst, cello

iano Quintet in F minor, Op. 34 Johannes Brahms
(1833-1897)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto - Allegro non troppo - Presto, non troppo

Rose String Quartet
Jasmine Lin, violin
Timothy Fain, violin
Valerie Johnson, viola
Arash Amini, cello
Emi Nakajima, piano

TUDENTS AND THEIR TEACHERS

ndrius Žlabys studies with Seymour Lipkin
eanne van Rooyen studies with Marilyn Costello
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alerie Muzzolini studies with Marilyn Costello
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oovin Kim studies with Jaime Laredo & Victor Danchenko
lathan Cole studies with Felix Galimir & Pamela Frank
urchard Tang studies with Joseph de Pasquale
largo Tatgenhorst studies with David Soyer

larilyn Costello prepared the Ravel
elix Galimir prepared the Brahms

[Leaving a party] I beg a thousand pardons if there should be anyone here whom I have not insulted tonight!
—Johannes Brahms

oward Kornblum,
Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-eighth Student Recital

Wednesday, April 9, 1997
Curtis Hall, 8:00 p.m.

String Trio (1982) — Ellen Taaffe Zwilic (b. 193
Vivace
Adagio
Presto
Ida Kavafian, violin
Steven Tenenbom, viola
Peter Wiley, cello

Quartet No. 1 in G minor for Piano and Strings, Op. 25 — Johannes Brahr (1833-189
Allegro
Intermezzo
Andante con moto
Rondo alla zingarese: presto
Hee-Jin Leem, violin
Steven Tenenbom, viola
Inna Nassidze, cello
Connie Shih, piano

♬INTERMISSION♬

Octet for Strings in E-flat major, Op. 20 — Felix Mendelsso (1809-18)
Allegro moderato, ma con fuoco
Andante
Scherzo: allegro leggierissimo
Presto
Soovin Kim, Ning Kam, Nathan Cole and Jenny Oaks, violins
Brian Chen and Jessica Thompson, violas
Ludmila Konstantinova and Peter Wiley, cellos

TUDENTS AND THEIR TEACHERS

la Kavafian, guest artist
teven Tenenbom, Curtis '79
eter Wiley, Curtis '74
ee-Jin Leem studies with Yumi Ninomiya Scott
ına Nassidze studies with David Soyer
onnie Shih studies with Claude Frank
oovin Kim studies with Jaime Laredo & Victor Danchenko
Jing Kam studies with Jaime Laredo & Yumi Ninomiya Scott
lathan Cole studies with Felix Galimir & Pamela Frank
nny Oaks studies with Jaime Laredo & Victor Danchenko
rian Chen studies with Joseph de Pasquale & Michael Tree
ssica Thompson studies with Karen Tuttle
udmila Konstantinova studies with David Soyer

teven Tenenbom & Peter Wiley prepared the program

The significance of chamber music is that in dealing with the intimate it can attain to the ineffable. Chamber music conceives itself as a world of sound that has external boundaries but no internal ones.
—Hans Werner Henze

loward Kornblum,
Director of the Student Recital Series

)r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Sixty-ninth Student Recital

Friday, April 11, 1997
Curtis Hall, 8:00 p.m.

Sonata No. 4 in C major for Piano and Cello, Op. 102, No. 1 — Ludwig van Beethov
(1770-182
Andante - Allegro vivace
Adagio - Tempo d'andante - Allegro vivace
Grace Hsiao-Ching Chung, piano
Daniel Lee, cello

Elfentanz — David Popp
(1843-191
Daniel Lee, cello
Grace Hsiao-Ching Chung, piano

Trois ballades de François Villon — Claude Debus
(1862-191
Ballade de Villon à s'amye
Ballade que Villon feit à la requeste de sa mère pour prier Nostre Dame
Ballade des femmes de Paris
Nigel Smith, baritone
Mikael Eliasen, piano

Meditation, Op. 42, No. 1 — Peter I. Tchaikovs
(1840-189

Tzigane, Concert Rhapsody fo Violin and Piano — Maurice Rav
(1875-193
Nicolas Kendall, violin
Hugh Sung, piano

♫INTERMISSION♫

Piano Concerto No. 21 in C major, K. 467 — Wolfgang Amadeus Moza
(1756-179
Allegro maestoso
Andante
Allegro vivace assai
Anna Polonsky, piano
Li Jian, piano

STUDENTS AND THEIR TEACHERS

Daniel Lee studies with Orlando Coe
Grace Hsiao-Ching Chung studiex with Seymour Lipkin
Neil Michaels studies with Marlena Malas
Nicolas Kendall studies with Victor Danchenko
Anna Polonsky studies with Peter Serkin
Li Jian is a Staff Pianist
Hugh Sung is Director of Instrumental Accompaniment
Mikael Eliasen is Head of the Vocal Studies Department

Whether the angels play only Bach in praising God I am not quite sure:
I am sure, however, that *en famille* they play Mozart.
—Karl Barth

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Director of the Student Recital Series

Dr. Vladimir Sokoloff,
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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventieth Student Recital

Saturday, April 12, 1997
Curtis Hall, 8:00 p.m.

Otto-Werner Mueller's Conducting Students

The Symphony Orchestra
of
The Curtis Institute of Music

Les Préludes, Symphonic Poem No. 3, S. 97 — Franz Lis
Sarah Ioannides, conductor — (1811-188

Symphony No. 4 in E minor, Op. 98, (1884-85) — Johannes Brahr
(1833-189
Allegro non troppo
Andante moderato
Allegro giocoso - -Poco meno presto - Tempo I
Allegro energico e passionato - Più allegro
Movement 1 conducted by Mischa Santora
Movement 2 conducted by Ki-sun Sung
Movement 3 conducted by Amir Kats
Movement 4 conducted by Sarah Hicks

The conductors are students of Otto-Werner Mueller

Never let the horns and woodwinds out of your sight; if you can hear them at all, they are too loud
—Richard Strauss

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-first Student Recital

Monday, April 14, 1997
Curtis Hall, 5:00 p.m.

Adagio for Violin and Piano in E major, K. 261 — Wolfgang Amadeus Mozart (1756-179[illegible])
Rondo for Violin and Piano in C major, K. 373
Angelia Cho, violin
Jungeon Kim, piano

Cinq mélodies populaires grecques — Maurice Ravel (1875-19[illegible])
Le rèveil de la mariée
Là-bas, vers l'église
Quel gallant m'est comparable
Chanson des cueilleuses des lentisques
Tout gai!

Kaddisch (from Deux mélodies hébraïques) — Ravel
Sinéad Mulhern, soprano
Laura Sofia Caramellino, harp

STUDENTS AND THEIR TEACHERS

Angelia Cho studies with Peter Oundjian & Arnold Steinhardt
Jungeon Kim: guest artist
Sinéad Mulhern is a Master's Degree Student in the Opera Program with Mikael Eliasen
Laura Sophia Caramellino studies with Marilyn Costello

And deep things are songs. It seems somehow the very central essence
of us, song; as if all the rest were but wrappings and hulls.
—Thomas Carlyle

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Director of the Student Recital Series

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Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-second Student Recital

Monday, April 14, 1997
Curtis Hall, 8:00 p.m.

Concerto for Clarinet (1948) — Aaron Copla
(1900-199
Slowly, expressively
Rather fast
Keith Lipson, clarinet
Hugh Sung, piano

Sonata for Violin and Piano in A major — César Auguste Fran
(1822-189
Allegro moderato
Allegro
Ben moderato
Allegretto poco mosso
Minghuan Xu, violin
Andrius Žlabys, piano

♬INTERMISSION♬

Septet for Winds (1948) — Paul Hindemi
(1895-19
Lebhaft
Intermezzo
Variationen
Intermezzo
Fuge. Alter Berner Marsch
Min Park, flute
Katherine Needleman, oboe
Keith Lipson, clarinet
Anthony McGill, bass clarinet
Martin Garcia, bassoon
Paul Jeffrey, trumpet
Paul LaFollette, horn

oncerto for Flute and Orchestra in D major, K.314 — Wolfgang Amadeus Mozart (1756-1791)

Allegro aperto
Andante ma non troppo
Allegro

Mimi Stillman, flute
Members of the Symphony Orchestra
of The Curtis Institute of Music
Sarah Ioannides, conductor

❦

TUDENTS AND THEIR TEACHERS

eith Lipson studies with Donald Montanaro
lugh Sung: Director of Instrumental Accompaniment
inghuan Xu studies with Victor Danchenko
ndrius Žlabys studies with Seymour Lipkin
in Park studies with Julius Baker & Jeffrey Khaner
atherine Needleman studies with Richard Woodhams
nthony McGill studies with Donald Montanaro
artin Garcia studies with Bernard Garfield
aul Jeffrey studies with Frank Kaderabek
aul LaFollette studies with Barry Tuckwell
imi Stillman studies with Julius Baker & Jeffrey Khaner
arah Ioannides studies with Otto-Werner Mueller

nthony Gigliotti prepared the Hindemith

These three take crooked ways: carts, boats, and musicians.
—Hindu proverb
If a man lacks the virtues proper to humanity, what has he to do with music?
—Confucius, *Analects*

loward Kornblum,
Director of the Student Recital Series
r. Vladimir Sokoloff,
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-third Student Recital

Tuesday, April 15, 1997
Curtis Hall, 5:00 pm

Concierto de Aranjuez for Guitar and Orchestra — Jaoquin Rodri
(Transcribed for harp and piano) — (b. 190
Allegro con spirito
Adagio
Allegro gentile
Deanne van Rooyen, harp
Hugh Sung, piano

Sonata for Violin Alone, Op. 27, No. 4 — Eugène Ysa
Lento maestoso — (1858-193
Quasi lento
Presto ma non troppo
Ju Young Baek, violin

TUDENTS AND THEIR TEACHERS

)eanne van Rooyen studies with Marilyn Costello
lugh Sung is Director of Instrumental Accompaniment
ı Young Baek studies with Aaron Rosand

Do you know that our soul is composed of harmony?
—Leonardo da Vinci

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STHE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-fourth Student Recital

Tuesday, April 15, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Emi Nakajima, piano

Prelude and Fugue No. 5 in D major, S. 874
(from the Well-Tempered Clavier, Book II)
Johann Sebastian Ba
(1685-175

Sonata No. 3 in F minor, Op. 5
Johannes Brah
(1833-189
Allegro maestoso - Più animato
Andante espressivo - Poco più lento - Andante molto - Adagio
Scherzo: Allegro energico - Trio
Intermezzo (Rückblick): Andante molto
Finale: Allegro moderato ma rubato - Più mosso - Presto - Tempo I
Emi Nakajima, piano

♬INTERMISSION♬

Sonata for Piano, Op. 26 (1949)
Samuel Bar
(1910-19
Allegro energico
Allegro vivace e leggero
Adagio mesto
Fuga: Allegro con spirito

Ballade No. 1 in G minor, Op. 23
Frédérick Cho
(1810-18
Emi Nakajima, piano

ni Nakajima studies with Claude Frank

I cannot tell you how much I love to play for people. Would you believe it—
sometimes when I sit down to practice and there is no one else in the room,
I have to stifle an impulse to ring for the elevator man and offer him
money to come in and hear me.
—Artur Rubinstein

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Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-fifth Student Recital

Wednesday, April 16, 1997
Curtis Hall, 8:00 p.m.

Brandenburg Concerto No. 6 in B-flat major, S. 1051 — Johann Sebastian Ba
(1685-175

Allegro
Adagio ma non tanto
Allegro

Hung-Wei Huang, viola
Melissa Reardon, viola
Na-Young Baek, cello
Gloria Kim, cello
Victoria Hurt, cello
Grace Hsiao-Ching Chung, piano

Concerto for Violin in D major, Op. 35 — Peter I. Tchaikov
(1840-18

Allegro moderato
Canzonetta: andante
Finale: allegro vivacissimo

Yuki Shimitzu, violin
Hugh Sung, piano

UDENTS AND THEIR TEACHERS

ıng-Wei Huang studies with Joseph de Pasquale & Michael Tree
ellissa Reardon studies with Michael Tree & Karen Tuttle
ı-Young Baek studies with Orlando Cole
oria Kim studies with Peter Wiley
ctoria Hurt studies with Orlando Cole
ace Hsiao-Ching Chung studies with Seymour Lipkin
ki Shimitzu studies with Jaime Laredo & Yumi Ninomiya Scott
ıgh Sung is Director of Instrumental Accompaniment

ıren Tuttle prepared the Bach
ctor Danchenko prepared the Tchaikovsky

If Bach continues to play this way, the organ will be ruined in two years,
or most of the congregation will be deaf.
—Member of the Armstadt Council, 1705.

I was obliged to work hard. Whoever is equally industrious will succeed just as well.
—Johann Sebastian Bach

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-sixth Student Recital

Friday, April 18, 1997
Curtis Hall, 8:00 p.m.

The Curtis Chamber Orchestra
directed by
Dr. Ford Lallerstedt
in An Evening of
Vivaldi (1678-1741)

Concerto for Many Instruments in C major, RV558 Antonio Viv
Allegro molto - Andante molto - Allegro
Min Sang Park and Mimi Stillman, flutes
David Chang and Anthony McGill, clarinets
Carrie Dennis and Minghuan Xu, violins
Valerie Muzzolini and Laura Sofia Caramellino

Concerto for Two Mandolins in G major, RV532 Viv
(Transcribed for harp by Laura Sofia Caramellino)
Allegro - Andante - Allegro
Laura Sofia Caramellino, harp

Concerto for Bassoon in E minor, RV484 Viv
Allegro poco - Andante - Allegro
Martin Garcia, bassoon

Concerto for Oboe and Violin in B-flat major, RV548 Viv
Allegro - Largo - Allegro
Katherine Needleman, oboe Jonathan Gandelsman, violin

Concerto for Flute in D major "Il Gardelino," RV428 Viv
Allegro - Larghetto cantabile - Allegro
Mimi Stillman, flute

Concerto for Two Violins in A minor, RV522 Viv
Allegro - Larghetto e spiritoso - Allegro
Kerri Ryan and Jenny Oaks, violins

HE ORCHESTRA

arrie Dennis, Jonathan Gandelsman, Ning Kam, and Daniel Kossov, violins
nny Oaks, Mu Na, Kerri Ryan, and Minghuan Xu, violins
rsten Johnson and Brian Chen, violas
ash Amini, cello
nathan Burnstein doublebass

in Sang Park & Mimi Stillman study with Julius Baker & Jeffrey Khaner
avid Chang & Anthony McGill study with Donald Montanaro
arrie Dennis & Minghuan Xu study with Victor Dancenko
lerie Muzzolini & Laura Sofia Caramellino study with Marilyn Costello
artin Garcia studies with Bernard Garfield
atherine Needleman studies with Richard Woodhams
nathan Gandelsman studies with Peter Oundjian & Arnold Strinhardt
erri Ryan studies with Peter Oundjian
nny Oaks studies with Jaime Laredo & Victor Danchenko

. Ford Lallerstedt prepared the program

[Vivaldi] is an old man, who has a prodigious fury for composition. I heard him undertake to compose a concerto , with all the parts, with greater dispatch than a copyist can copy it.
—*Charles de Brosses*, Letter, 1739

ward Kornblum,
)irector of the Student Recital Series

Vladimir Sokoloff,
)irector of Concert Programs Emeritus

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-seventh Student Recital

Sunday, April 20, 1997
Curtis Hall, 3:00 p.m.

Graduation Recital: Valerie Johnson, viola

String Quartet No. 6, Sz 114 (1939) — Béla Bar
(1881-19
Mesto - Più mosso, pesante - Vivace
Mesto - Marcia
Mesto - Burletta: moderato
Mesto
Rose String Quartet
Timothy Fain, violin
Jasmine Lin, violin
Valerie Johnson, viola
Arash Amini, cello

♬INTERMISSION♬

Adagio for Viola and Piano (1905) — Zoltán Ko
(1882-19
Valerie Johnson, viola
Li Jian, piano

Sonata in A minor for Arpeggione and Piano, D. 821 (1824) — Franz Schu
(1797-1
Allegro moderato
Adagio
Allegretto
Valerie Johnson, viola
Li Jian, piano

TUDENTS AND THEIR TEACHERS

lerie Johnson studies with Karen Tuttle
mothy Fain studies with Victor Danchenko
smine Lin studies with Aaron Rosand
rash Amini studies with David Soyer
Jian: Staff Pianist

lix Galimir coached the Bartók

The art of music is so deep and profound that to approach it very seriously *only*, is not enough. One must approach music with a serious vigour and, at the same time, with a great, affectionate joy.
—Nadia Boulanger

loward Kornblum,
Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-eighth Student Recital

Sunday, April 20, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Nicholas Daniel Cords, viola

Sonata for Viola da Gamba and Keyboard in G minor, S. 1029 — Johann Sebastian Ba
(1685-175
Vivace - Adagio - Allegro
Nicholas Daniel Cords, viola
Matthew Glandorf, piano

Concerto for Viola (1990) — John Harbis
(b. 19
Con moto, rubato
Allegro brillante
Andante
Molto allegro, gioioso
Nicholas Daniel Cords, viola
Keiko Sato, piano

♫INTERMISSION♫

Zwei Gesänge für eine Altstimme mit Viola und Klavier, Op. 91 — Johannes Brah
(1833-18
Gestillte Sehnsucht: in goldnen Abendschein (adagio espressivo)
Geistliches Wiegenlied: Josef, lieber Josef (andante con moto)
Holly Weinheimer, mezzo-soprano
Nicholas Daniel Cords, viola
Mikael Eliasen, piano

Duo for Violin and Viola in B-flat major, K. 424 — Wolfgang Amadeus Mo
(1756-17
Adagio - Allegro
Andante cantabile
Andante grazioso - Allegretto - Allegro
Jonathan Gandelsman, violin
Nicholas Daniel Cords, viola

STUDENTS AND THEIR TEACHERS

Nicholas Daniel Cords studies with Karen Tuttle
Matthew Glandorf is a member of the Curtis faculty
Yuriko Sato is a member of the Curtis faculty
Molly Weinheimer studies with Mikael Eliasen in the Master's Degree Program in Opera
Mikael Eliasen is Head of the Vocal Arts Department
Jonathan Gandelsman studies with Peter Oundjian & Arnold Steinhardt

Oh, how difficult it is to make anyone see and feel in music
what we see and feel ourselves!
—P. I. Tchaikovsky

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Seventy-ninth Student Recital

Monday, April 21, 1997
Curtis Hall, 5:00 p.m.

Fantasy and Fugue on the Chorale — Max Re
"Wachet Auf Ruft uns die Stimme" — (1873-19
Ken Cowan, organ

Sonata for Cello and Piano in D minor, Op. 40 — Dmitri Shostako
(1906-19
Allegro ma non troppo
Allegro
Largo
Allegro
Kaori Yamagami, cello
Hugh Sung, piano

Kaori Yamagami dedicates this performance to her loving parents

STUDENTS AND THEIR TEACHERS

Ben Cowan studies with John Weaver
Naori Yamagami studies with Orlando Cole
Hugh Sung: Staff Pianist

I always try to make myself as widely understood as possible;
and if I don't succeed, I consider it my own fault.
—Dmitri Shostakovich

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eightieth Student Recital

Monday, April 21, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Natalie Zhu, piano

Piano Sonata in F-sharp minor, Op. 26, No. 2 (1788) — Muzio Cleme
(1752-183
Allegro con espressione
Lento e patetico
Presto

Kreisleriana, Op. 16 (1838) — Robert Schuma
(1810-185
Agitatissimo
Con molta espressione, non troppo presto
Molto agitato
Lento assai
Vivace assai
Lento assai
Molto presto
Vivace e scherzando
Natalie Zhu, piano

♫INTERMISSION♫

Variations on a Theme of Corelli, Op. 42 (1931) — Sergei Rachmanin
(1873-19

Preludes — Alexander Scria
(1872-19
Op. 11, No. 1 in C major
Op. 11, No. 10 in C-sharp minor
Op. 11, No. 9 in E major
Op. 11, No. 14 in E-flat minor
Op. 11, No. 13 in G-flat major
Op. 15, No. 2 in F-sharp minor
Op. 16, No. 1 in B major
Natalie Zhu, piano

ɔnata No. 1, Op. 22 (1952) — Alberto Ginastera (1916-1983)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

Natalie Zhu, piano

❦

ıtalie Zhu studies with Gary Graffman

The pianoforte is the most important of all musical instruments:
its invention was to music what the invention of printing was to poetry.
—George Bernard Shaw

ɔward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents



L'Ormindo

Music by Pier Francesco Cavalli
Libretto by Giovanni Faustini

April 21, 23, 25 and 27, 1997

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 22 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers a Master of Music degree in opera.

The opera program gives carefully selected singers courses in repertoire and language musical and dramatic analysis, and acting and stage direction. Since the founding of The Curtis Institute of Music, 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Charlotte Hellekant, Anna Moffo, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente.



Vocal Studies Department

Head of Opera & Voice Departments	Mikael Eliasen
Administrator/Production Manager	Ralph Batman
Opera & Voice Coach	Susan S. Ashbaker
Make-up	Marciem Bazell
Stage Combat & Fencing	Payson Burt
Italian Diction	Corradina Caporello
Feldenkrais Technique	Bob Chapra
History of Opera & Singing	Wayne Conner
Movement	Jennie Diggs
German Diction	Ilse Hawrysz
Stagecraft	Rhoda Levine
Voice Teacher	Marlena Kleinman Malas
Acting	John Norris
Opera & Voice Coach	Susan Nowicki
Principal Opera Coach	Danielle Orlando
Voice Teacher	Joan Patenaude-Yarnell
Voice Teacher	Margaret Poyner
French Diction	Therese Casadesus Rawson
Opera & Voice Coach	Donald St. Pierre
Visiting Voice Teacher	Galina Vishnevskaya
Voice Teacher	Edward Zambara

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents

L'Ormindo

Music by PIER FRANCESCO CAVALLI
Libretto by GIOVANNI FAUSTINI

DONALD ST. PIERRE, Conductor
CHAS RADER-SHIEBER, Stage Director
CHAS RADER-SHIEBER, Scenic Designer
RICHARD ST. CLAIR, Costume Designer
GEORGE MCMAHON, Lighting Designer

Monday, April 21, 1997
Wednesday, April 23, 1997
Friday, April 25, 1997
Sunday, April 27, 1997

The Curtis Opera Studio • 8:00 p.m.

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Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in The Curtis Opera and Voice Programs.

The Curtis Institute of Music
Gary Graffman, President/Director

L'Ormindo

CAST

Ormindo	Jason Marus
Amida	Neil Michaels
Nerillo	Nigel Smith
Sicle	Sinéad Mulhern
Melide	Margarita Gomez
Erice	Ramone Diggs
Erisbe	Rachael Garcia
Mirinda	Courtney Durham
Ariadeno	Randall Gregoire
Osmano	Quirijn de Lang
Ali	Nicolas Kendall

The two-act opera will be performed with a 20-minute intermission
(Running time: 2 hours, 15 minutes)

SYNOPSIS

The opera is set in the city of Fez, northern Africa

Act One: Ormindo, Prince of Tunis, and his friend Amida, Prince of Tremisene, have both fallen in love with the young Erisbe, consort of the elderly King of Morocco, Ariadeno. However, Amida has already sworn eternal love to Sicle, Princess of Susio. Sicle, disguised as an Egyptian, arrives with her nurse Erice and h lady-in-waiting Melide in search of Amida, only to hear of the latest developments from Nerillo, Amida's page.

Erisbe is flattered by her suitors' compliments and tells her confidante Mirinda how she regrets being married to Ariadeno. She cannot choose between Ormindo and Amida, and tells them that they must share her favors. Even King Ariadeno looks kindly on the two princes, who have both helped defend his kingdom. Sicle, still disguised as an Egyptian fortuneteller, reads Amida's palm and reveals that he

a faithless deceiver; on hearing this, Erisbe rejects him and bestows her love exclusively on Ormindo, who persuades her to elope with him.

Act Two: Erice, pretending to be a magician, summons up the "spirit" of Sicle, telling Amida that his betrayal has caused her to commit suicide. Overcome by guilt, Amida once more declares his love for Sicle, who is then "miraculously" restored to life.

A storm prevents Ormindo's and Erisbe's flight and they are captured. King Ariadeno orders his captain, Osmano, to poison the adulterous couple. Osmano, encouraged by Mirinda, decides to substitute a strong sleeping potion for the poison. Meanwhile, Ariadeno regrets his order to murder the young couple. When Osmano reveals that he did not carry out the order after all, Ariadeno magnanimously renounces his young wife and abdicates in favor of Ormindo and Erisbe.



BIOGRAPHIES

Donald St. Pierre, *conductor*

Donald St. Pierre, a Curtis faculty member since 1990, was associated with the Skylight Opera Theatre as music director from 1978-90. He conducted over 50 productions there, which ranged from Monteverdi's *The Coronation of Poppea* to Stephen Oliver's *Mario and the Magician* (American premiere). He was keyboard player of the Milwaukee Symphony Orchestra until 1978. In 1986, he served as chorus master at the Vienna State Opera for Bernstein's *A Quiet Place* (recorded by DGG and conducted by the composer). As a recital accompanist, Mr. St. Pierre has appeared in such venues as New York's Lincoln Center, London's Wigmore Hall and the Almedia Theatre, Paris' Théâtre du Châtelet as well as at the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton festivals. He is one of the contributing composers to the AIDS Quilt Songbook, published by Boosey & Hawkes and recorded on the Harmonia Mundi label.

Chas Rader-Shieber, *stage director, scenic designer*

Known for his innovative stagings of the Baroque repertoire, Chas Rader-Shieber returns to The Curtis Institute of Music Opera Theatre for the eighth time with this production. At Curtis, he has previously directed productions of Purcell's *Dido and Aeneas*, Handel's *Alcina* and *Xerxes*, Monteverdi's *The Coronation of Poppea* and Mozart's *Don Giovanni*, among others. Mr. Rader-Shieber was the artistic director of

the Skylight Opera Theatre in Milwaukee from 1990-95, where his productions included *Eugene Onegin*, *The Magic Flute*, Handel's rarely-performed *Semele* and *Partenope*, and the American premiere of Mozart's *The Jewel Box*. In Europe he has staged productions of *The Marriage of Figaro*, *Don Giovanni* and the Brooks/Bizet *La tragédie de Carmen*. In recent years his work has been seen at the Minnesota Opera, the Lake George Opera, the San Francisco Opera Center, and the Edmonton and Vancouver operas in Canada.

Richard St. Clair, *costume designer*

Costume director of the Opera Company of Philadelphia, Richard St. Clair most recently designed costumes for the Opera Company's production of *The Rake's Progress*. Previously, he designed costumes for the Opera Company productions of *Die Fledermaus*, *Così fan tutte*, *The Magic Flute*, *I Pagliacci*, *Il barbiere di Siviglia*, *Carmen*, *La gazza ladra*, *Fidelio*, *Mefistofele*, *Peter Grimes* and *Death in Venice*. His costume designs for the 1986 production of *La Bohème* toured Italy and China and can be seen in the film *Distant Harmony: Pavarotti in China*. Mr. St. Clair was costume designer for the Metropolitan Opera's Young Artists Program's 1991 production of *Don Pasquale*, and he has designed costumes for several Curtis productions, including *Il barbiere di Siviglia*, *La Bohème* and *Xerxes*.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *The Nightingale and the Rose* and *Bastien & Bastienne* at Curtis and for *Follies* at St. Joseph's University, where he is technical director of the Bluett Theatre. *L'Ormindo* marks Mr. McMahon's 29th production for The Curtis Institute of Music.

The Orchestra

Violins
Ji Young Baek
Judy Kang

Violas
Melissa Reardon
Burchard Tang

Cello
Aaron Choi

Double Bass
Yuching Mark Huang

Harp
Deanne van Rooyen

Keyboards
Donald St. Pierre

Administrator
Richard Zuch

Operations Manager
Paul Jacob Bryan

Student Managers
Gabriel Kovach
Karl Sweedy
Jeff Swords



Production Staff

Musical Preparation	Donald St. Pierre Susan Nowicki Danielle Orlando
Production Stage Manager	Ralph Batman
Wardrobe Supervisor & Assistant to Mr. St. Clair	Jennielynn Streed
Wigs & Make-up	Marciem Bazell
Set Construction & Installation	Sysko Scenic Studios

Special thanks to Tom Devanney

"The performances made a real impact…the pleasure lay in the balance of the voices, credibility of the casting and stage ease of the singers." *Philadelphia Inquirer*

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Edwin B. Garrigues Fellowship

Richard Hannan
Cyrus H. K. Curtis Fellowship

Mathieu Harel
Bok Foundation Fellowship

Ryan Simmons
Louisa Knapp Curtis Fellowship

Clarinet

Woongjo David Chang
Curtis Alumni Fellowship

Keith Lipson
Felix Meyer Fellowship

Anthony McGill
Cyrus H. K. Curtis Fellowship

Martin Scalona
Bok Foundation Fellowship

Composition

Chia-Yu Hsu
Edith Evans Braun Fellowship

Daniel Kellogg
Edith Evans Braun Fellowship

Dmitri Levkovich
Bok Foundation Fellowship

Daniel Ott
Jeanette S. Epstein Memorial Fellowship

Conducting

Sarah Hicks
Cyrus H. K. Curtis Fellowship

Sarah Xanthe Ioannides
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Amir Kats
Leopold Stokowski Fellowship

Mischa Santora
Leopold Stokowski Fellowship

Ki-sun Sung
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Li-Chu Jessica Huang
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In Tiffany Lee
Bok Foundation Fellowship

Min Sang Park
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Laura Caramellino
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Ines Hur
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Horn

Adam Iascone
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Janet Miller
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Organ

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Mrs. Cary William Bok Fellowship

Paul Jacobs
Cyrus H. K. Curtis Fellowship

Rebecca Kleintop
Cyrus H. K. Curtis Fellowship

Piano

Sonia Chan
Mary Louise Curtis Bok Fellowship

Grace Hsiao-Ching Chung
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Heather Conner
Lester Henry Grundy Fellowship

Stewart Goodyear
Kenneth Eric Weisner Memorial Fellowship

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Robert Ehrman Fellowship

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Jean J. Sterne Fellowship

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Akiko Tominaga
Michael & Cecilia Iacovella Capuzzi Memorial Fellowship

Daniel Alfred Wachs
Edna Harkness Fellowship

Natalie Zhu
Lester Henry Grundy Fellowship

Andrius Zlabys
Roy Pressman Fellowship

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Friends of Curtis Fellowship

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Mary Louise Curtis Bok Fellowship

Yun Park
Louisa Knapp Curtis Fellowship

Charles Settle
Curtis Alumni Fellowship

Trombone

Matthew Dohanian
Mary Louise Curtis Bok Fellowship

Joseph McEttrick
Cyrus H. K. Curtis Fellowship

Jeff Swords
Bok Foundation Fellowship

Bill C. Thomas
Mary Louise Curtis Bok Fellowship

Trumpet

Paul Jeffrey
Bok Foundation Fellowship

Brian Osborne
Curtis Alumni Fellowship

Karl Sweedy
Cyrus H. K. Curtis Fellowship

Tuba

Charles Giannelli
Dr. Bong S. Lee Fellowship

Viola

Che-Hung Chen
Cyrus H. K. Curtis Fellowship

Che-Yen Chen
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Nicholas Cords
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Danielle Farina
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Marylène Gingras-Roy
Ruth and Eugene Helmer Fellowship

Hung-Wei Huang
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John S. & James L. Knight Fellowship

Valerie Johnson
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Melissa Reardon
Cyrus H. K. Curtis Fellowship

Carolyn Riley
Bok Foundation Fellowship

Burchard Tang
Louisa Knapp Curtis Fellowship

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Mary Louise Curtis Bok Fellowship

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Ju Young Baek
Bok Foundation Fellowship

Evan Bialostozky
Cyrus H. K. Curtis Fellowship

Sara Bitlloch
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Gary Graffman, President/Director

THE CURTIS INSTITUTE OF MUSIC

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-first Student Recital

Tuesday, April 22, 1997
Curtis Hall, 5:00 p.m.

Sonata for Cello and Piano in D minor, Op. 40 — Dmitri Shostakovi (1906-19

Allegro ma non troppo
Allegro
Largo
Allegro

Kaori Yamagami, cello
Hugh Sung, piano

Kaori Yamagami dedicates this performance to Nicholas Frirz

Suite for Cello and Chamber Orchestra — Douglas Scot McL (b. 197

Prelude
Antique
Fantasia
Serenade
Caprice

Glenn Fischbach, solo cello
Min Park, flute
Martin Scalona, clarinet
Martin Garcia, bassoon
Karen Sinclair, violin
Jessica Linnebach, violin
Brian Chen, viola
Victoria Hurt, cello
Valerie Muzzolini, harp
Mischa Santora, conductor

TUDENTS AND THEIR TEACHERS

aori Yamagami studies with Orlando Cole
lugh Sung: Staff Pianist
lenn Fischbach studies with Orlando Cole
lin Park studies with Julius Baker & Jeffrey Khaner
lartin Scalona studies with Donald Montanaro
lartin Garcia studies with Bernard Garfield
aren Sinclair studies with Peter Oundjian & Yumi Ninomiya Scott
ssica Linnebach studies with Aaron Rosand
rian Chen studies with Joseph de Pasquale & Michael Tree
ictoria Hurt studies with Orlando Cole
alerie Muzzolini studies with Marilyn Costello
lischa Santora studies with Otto-Werner Mueller

The sweetness and delightfulness of music has a natural power to lessify melancholy passions.
—Increase Mather, *1684*

oward Kornblum,
Director of the Student Recital Series

. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-second Student Recital

Tuesday, April 22, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: JeongJoo Choi, cello

Cello Sonata No. 6 — Luigi Boccheri (1743-180
Adagio - Allegro
JeongJoo Choi, cello
Li Jian, piano

Sonata for Cello Alone, Op. 25, No. 3 — Paul Hindemi (1895-196
Lebhaft, sehr markiert
Mäßig schnell
Langsam
Lebhaft Viertel
Mäßig schnell
JeongJoo Choi, cello

Polonaise brillante in C major for Cello and Piano, Op. 3 — Frédéric Cho (1810-18
JeongJoo Choi, cello
Li Jian, piano

♫INTERMISSION♫

Sonata No. 2 for Cello and Piano in D major, Op. 58 — Felix Mendelss (1809-18
Lento
Poco più mosso
Alla Polacca
JeongJoo Choi, cello
Li Jian, piano

JongJoo Choi studies with Orlando Cole
LJian: Staff Pianist

A good composer does not imitate, he steals.
—Igor Stravinsky

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Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-third Student Recital

Wednesday, April 23, 1997
Curtis Hall, 8:00 p.m.

The Curtis Woodwind Ensemble
directed by
Richard Woodhams

Serenade for Winds in D minor, Op. 44 — Antonin Dvoi c (1841-190)

Moderato, quasi marcia
Minuetto
Andante con moto - Presto
Finale: allegro molto

Katherine Needleman and Adam Hollander, oboes
David Chang and Anthony McGill, clarinets
Ryan Simmons and Mathieu Harel, bassoons
Gabriel Kovach, Ross Pekar, and Andrew Karr, horns
Na-Young Baek, cello
Aaron Robertson, doublebass

♫INTERMISSION♫

Octet in E-flat major for Winds, Op. 103 — Ludwig van Beethoven (1770-18[illegible])

Allegro
Andante
Menuetto e trio
Finale: presto

Janet Miller and Geoffrey Deemer, oboes
Keith Lipson and Martin Scalona, clarinets
Katherine Wang and Paul LaFollette, horns
Martin Garcia and Jason Hannan, bassoons

)ld Wine in New Bottles — Gordon Jacob (1895-1984)

The Wraggle Taggle Gipsies
The Three Ravens
Begone, Dull Care!
Early One Morning

Mimi Stillman and Min Park, flutes
Janet Miller and Geoffrey Deemer, oboes
Keith Lipson and Martin Scalona, clarinets
Andrew Karr and Adam Iascone, horns
Martin Garcia and Mathieu Harel, bassoons
Jason Hannan, contrabassoon

❦

atherine Needleman, Adam Hollander, Janet Miller
Jeffrey Deemer study with Richard Woodhams
)avid Chang, Anthony McGill, Keith Lipson & Martin Scalona study with Donald Montanaro
yan Simmons, Mathieu Harel, Martin Garcia & Jason Hannan study with Bernard Garfield
iabriel Kovach, Ross Pekar, Andrew Karr, Katherine Wang, Adam Iascone,
Paul LaFollette study with Barry Tuckwell
limi Stillman & Min Park study with Julius Baker & Jeffrey Khaner
'a-Young Baek studies with Orlando Cole
.aron Robertson studies with Harold Robinson

I should be glad if something occurred to me as a main idea
that occurs to Dvořák only by the way.
—Johannes Brahms

oward Kornblum,
Director of the Student Recital Series

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-fourth Student Recital

Friday, April 25, 1997
Curtis Hall, 5:00 p.m.

Sonatina for Violin and Piano in G minor, Op. Posth. 137, No. 3 Franz Schul rt (1797-18)

Allegro giusto
Andante
Menuetto
Allegro moderato

Angelia Cho, violin
Jungeun Kim, piano

Sonata for Viola and Piano in A minor, D. 821 "Arpeggione" *(1824)* Schul rt

Allegro moderato
Adagio
Allegretto

Kerri Ryan, viola
Grace Hsiao-Ching Chung, piano

Andante and Rondo for Two Flutes, Op. 25b Albert Franz Dop er (1821-183)

Allegro ma non troppo - Andante molto - Allegro

Min Park, flute
Mimi Stillman, flute
Hugh Sung, piano

STUDENTS AND THEIR TEACHERS

Angelia Cho studies with Peter Oundjian & Arnold Steinhardt
Jungeun Kim, guest artist
Kerri Ryan studies the violin with Peter Oundjian
Grace Hsiao-Ching Chung studies with Seymour Liplin
Min Park studies with Julius Baker & Jeffrey Khaner
Mimi Stillman studies with Julius Baker & Jeffrey Khaner
Hugh Sung: Staff Pianist

"My peace is gone, my heart is sore, I shall find it never and nevermore,"
I may well sing every day now, for each night, on retiring to bed,
I hope I may not wake again, and each morning but recalls yesterday's grief.
—Franz Schubert

oward Kornblum,
Director of the Student Recital Series

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Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-fifth Student Recital

Friday, April 25, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Jenny Oaks, violin

Sonatina in D major, Op. 137, No. 1 — Franz Schub (1797-182
Allegro molto
Andante
Allegro vivace

Sonata for Piano and Violin No. 9 in A major, Op. 47 — Ludwig van Beethov (1770-18
"Kreutzer"
Adagio sostenuto - Presto
Andante con variazioni
Presto
Jenny Oaks, violin
Hugh Sung, piano

INTERMISSION

Sérénade mélancolique, Op. 26 — Peter I. Tchaikov (1840-18

Second Rhapsody for Violin and Piano (1945) — Béla Bar (1881-19
Lassu: moderato
Friss: allegro moderato

Tzigane, Concert Rhapsody for Violin and Piano — Maurice R (1875-19
Jenny Oaks, violin
Hugh Sung, piano

nny Oaks studies with Jaime Laredo & Victor Danchenko
ugh Sung: Staff Pianist

To play great music, you must keep your eyes on a distant star
—Yehudi Menuhin

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-sixth Student Recital

Sunday, April 27, 1997
Curtis Hall, 3:00 p.m.

Gradation Recital: Heather Conner

Sonata in C minor, K. 11 — Domenico Scarl
Sonata in G major, K. 146 — (1685-17
Sonata in D minor, K. 64

Sonata in A minor, Op. Posth. 143 (D. 784) — Franz Schul
Allegro giusto — (1797-18
Andante
Allegro vivace
Heather Conner, piano

♫INTERMISSION♫

Miroirs — Maurice R
Noctuelles — (1875-19
Oiseaux tristes
Une barque sur l'océan
Alborada del gracioso
La vallée des cloches

Rapsodie espagnole, S. 254 — Franz L
(Folies d'Espagne et jota aragonesa) — (1811-18
Heather Conner, piano

Heather Conner is a student of Eleanor Sokoloff

Which of the two powers, Love or Music, can elevate man to the greatest heights?
It is a great problem, and yet it seems to me that this is the answer:
"Love can give no idea of music; music can give an idea of love." Why separate them?
They are the two wings of the soul.
—Hector Berlioz

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-seventh Student Recital

Sunday, April 27, 1997
Curtis Hall, 8:00 p.m.

Introduction and Passacaglia in D minor (1899) Max Reg
(1873-191

Rebecca Kleintop, organ

Quartet No. 13 in B-flat major, Op. 130 Ludwig van Beethov
(1770-182

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe: allegro

Ning Kam, violin
Nathan Cole, violin
Brian Chen, viola
Ludmila Konstantinova, cello

TUDENTS AND THEIR TEACHERS

ebecca Kleintop studies with John Weaver
ing Kam studies with Jaime Laredo & Yumi Ninomiya Scott
athan Cole studies with Felix Galimir & Pamela Frank
ian Chen studies with Joseph de Pasquale & Michael Tree
udmila Konstantinova studies with David Soyer

Steven Tenenbom prepared the quartet

Such sweet compulsions doth in music lie.
—John Milton

oward Kornblum,
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-eighth Student Recital

Monday, April 28, 1997
Curtis Hall, 5:00 p.m.

Fantasiestücke, Op. 12 (1837) — Robert Schuman (1810-185

1 Des Abends 2 Aufschwung 3 Warum?
4 Grillen 5 In der Nacht 6 Fabel
7 Traumeswirren 8 Ende vom Lied
Jee-Min Hong, piano

Sonata for Horn and Piano (1939) — Paul Hindemi (1895-196

Mäßig bewegt
Ruhig bewegt
Lebhaft
Gabriel Kovach, horn
Brian Kovach, piano

TUDENTS AND THEIR TEACHERS

e-Min Hong studies with Seymour Lipkin
abriel Kovach studies with Barry Tuckwell
ian Kovach, guest artist

Music exists—not on canvas nor yet on the staff—only in motion.
The good listener will hear it as the present prolonged.
—Ned Rorem

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RECITAL SERIES
1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Eighty-ninth Student Recital

Monday, April 28, 1997
Curtis Hall, 8:00 p.m.

Violin Concerto in D major, Op. 77 — Johannes Brahı
(1833-189

Allegro non troppo (cadenza by Joachim)
Adagio
Allegro giocoso, ma non troppo vivace
Nathan Cole, violin
Hugh Sung, piano

♫INTERMISSION♫

Quartet No. 13 in B-flat major, Op. 130 — Ludwig van Beethov
(1770-182

Adagio, ma non troppo - Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: allegro assai
Cavatina: adagio molto espressivo
Finale: allegro
Rose String Quartet
Jasmine Lin, violin
Timothy Fain, violin
Valerie Johnson, viola
Arash Amini, cello

STUDENTS AND THEIR TEACHERS

athan Cole studies with Felix Galimir & Pamela Frank
ugh Sung: Director of Instrumental Accompaniment
smine Lin studies with Aaron Rosand
imothy Fain studies with Victor Danchenko
alerie Johnson studies with Karen Tuttle
rash Amini studies with David Soyer

lix Galimir prepared the quartet

Dissonances are more difficult to comprehend than consonance.
Therefore the battle about them goes on throughout history.
—Arnold Schoenberg

ward Kornblum,
Director of the Student Recital Series

Vladimir Sokoloff,
Director of Concert Programs Emeritus

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninetieth Student Recital

Tuesday, April 29, 1997
Curtis Hall, 5:00 p.m.

Suite No. 2 in D minor for Solo Cello, S. 1008 — Johann Sebastian B: h (1685-17)
Prélude - Allemande - Courante -
Sarabande - Menuets I and II - Gigue
Arash Amini, cello

Madrigaletti per due e tre voci — David L b (b. 19)
Allegro tranquillo
Allegro moderato
Poco lento
Affetuoso
Lento
Allegro energico
Molto grazioso
Janet Miller, oboe
Danielle Farina, viola

Caprices, Op. 1, Nos. 18 and 24 — Nicolo Paga n (1782-18)

Improvisation for Violin Solo (1976) — André Pré s (b. 19)
Judy Kang, violin

Carmen Fantasy for Violin and Piano, Op. 25 — Pablo de Sara te (1844-19)
Judy Kang, violin
Jungeun Kim, piano

TUDENTS AND THEIR TEACHERS

rash Amini studies with David Soyer
net Miller studies with Richard Woodhams
anielle Farina studies with Karen Tuttle
dy Kang studies with Aaron Rosand
ngeun Kim: guest artist

The music in my heart I bore long after it was heard no more
—William Wordsworth

loward Kornblum,
Director of the Student Recital Series

r. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-first Student Recital

Tuesday, April 29, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Carolyn Riley, viola

Sonata for Viola and Piano (1919) — Rebecca Clarke (1886-197
Impetuoso
Vivace
Adagio - Allegro

Sonata for Viola da Gamba and Keyboard in G minor, S. 1029 — Johann Sebastian Ba (1685-175)
Vivace ma non troppo
Adagio
Allegro
Carolyn Riley, viola
Hugh Sung, piano

INTERMISSION

Theme and Variations for Viola and Piano — Alan Shulm (b. 19)
Theme: andante moderato - Variation 1: andantino - Variation 2: allegro marcato
Variation 3: allegretto grazioso - Variation 4: alla siciliana - Variation 5: vivace -
Variation VI: comodo - Postlude: moderato tranquillo
Carolyn Riley, viola
Hugh Sung, piano

rolyn Riley studies with Joseph de Pasquale
igh Sung: Director of Instrumental Accompaniment

Music is the sound of universal laws promulgated
—Henry David Thoreau

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-second Student Recital

Wednesday, April 30, 1997s
Curtis Hall, 5:00 p.m.

Two Sacred Songs for Soprano and Organ — Jarod Beye
(b. 197
Ave Maria
O sacrum convivium
Sungji Kim, soprano
Jarod Beyers, organ

Sonata in A minor for Viola and Piano, D. 821 (1824) "Arpeggione" — Franz Schub
(1797-18
Allegro moderato
Adagio
Allegretto
Jessica Thompson, viola
Stewart Goodyear, piano

Exultate, jubilate, K. 165 — Wolfgang Amadeus Mo
(1756-171
Sungji Kim, soprano
Hugh Sung, piano

UDENTS AND THEIR TEACHERS

sica Thompson studies with Karen Tuttle
:wart Goodyear studies Leon Fleisher
ngji Kim is a Master's Degree student in Opera with Mikael Eliasen
od Beyers, Curtis '93
igh Sung, Director of Instrumental Accompaniment

Warble, child, make passionate my sense of hearing
—William Shakespeare

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-third Student Recital

Wednesday, April 30, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Martin Garcia

Sonata for Bassoon and Piano, Op. 168 — Camille Saint-Sa(
(1835-19)
Allegretto moderato
Allegro scherzando
Adagio - Allegro moderato
Martin Garcia, bassoon
Andrius Žlabys, piano

L'Invitation au voyage — Emmanuel Chab
(1841-18)
Margarita Gomez, soprano
Martin Garcia, bassoon
Andrius Žlabys, piano

Suite for Bassoon and Piano — Daniel
(b. 19)
Introduction
Toccata
Little Elegie
"Above the Quiet Dock in Midnight"—Epilogue
Martin Garcia, bassoon
Andrius Žlabys, piano

♫INTERMISSION♫

Divertissement for Bassoon and Strings — Jean Fran
(b. 1
Vivace - Lento - Vivo assai - Allegro
Martin Garcia, bassoon
Jonathan Gandelsman, violin
Nathan Cole, violin
Burchard Tang, viola
Aaron Choi, cello
Jeremy Kurtz, doublebass

renade for Three Bassoons — Julius Weissenborn (1837-1888)

Prelude
Figured Chorale: "He who lets only the loving God rule"
Finale

Martin Garcia, bassoon
Jason Hannan, bassoon
Mathieu Harel, bassoon

❦

STUDENTS AND THEIR TEACHERS

artin Garcia studies with Bernard Garfield
ndrius Žlabys studies with Seymour Lipkin
argarita Gomez is a student in the Professional Studies Department with Mikael Eliasen
aniel Ott studies with Ned Rorem
nathan Gandelsman studies with Peter Oundjian & Arnold Steinhardt
athan Cole studies with Felix Galimir & Pamela Frank
urchard Tang studies with Joseph de Pasquale
aron Choi studies with David Soyer
remy Kurtz studies with Harold Robinson
son Hannan studies with Bernard Garfield
lathieu Harel studies with Bernard Garfield

Works of art are not created; they are there waiting to be discovered
—Sir Edward Elgar

loward Kornblum,
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)r. Vladimir Sokoloff,
Director of Concert Programs Emerituss

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1996-1997 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-fourth Student Recital

Thursday, May 1, 1997
Curtis Hall, 5:00 p.m.

Quartet No. 14 in D minor D. 810 "Death and the Maiden" Franz Schul
(1797-18
Allegro
Andante con moto
Scherzo: Allegro molto
Presto
Ju Young Baek, violin
Daniel Kossov, violin
Melissa Reardon, viola
Jeong Joo Choi, cello

TUDENTS AND THEIR TEACHERS

ı Young Baek studies with Aaron Rosand
)aniel Kossov studies with Victor Danchenko
Ielissa Reardon studies with Michael Tree
:ong Joo Choi studies with Orlando Cole

The trouble with music appreciation in general is that
people are taught to have too much respect for music;
they should be taught to love it instead.

— Igor Stravinsky (1882-1971)

Ioward Kornblum,
Director of the Student Recital Series

)r. Vladimir Sokoloff,
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Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-fifth Student Recital

Thursday, May 1, 1997
Curtis Hall, 8:00 p.m.

Graduation Recital: Jeong-Yeun Inès Hur

Sonata for Harp in D major — Mateo Albe
(1755-183

Féerie: Prélude et danse pour harpe — Marcel Tourn
(Copyright by Louis Rounier, 1920) (1879-19
Très modéré
Jeong-Yeun Inès Hur, harp

Concerto for Flute and Harp in C major, K. 299 — Wolfgang Amadeus Mo
(1756-17
Allegro
Andantino
Rondo
Jeong-Yeun Inès Hur, harp
Jeong-Eun Nadine Hur, flute
Hugh Sung, piano

♬INTERMISSION♬

Fugue from Violin Sonata No. 1 — Johann Sebastian B
(Transcribed by Marcel Grandjany) (1685-1
Divertissements — André C
No. 1: à la française (1878-1
Jeong-Yeun Inès Hur, harp

Danses sacrée et profane pour harpe — Claude Del
et orchestre d'instruments à cordes (arranged by Carlos Salzedo) (1862-1
Très modéré
Modéré
Jeong-Yeun Inès Hur, harp
Jasmine Lin, violin
Jonathan Gandelsman, violin
Brian Chen, viola
Arash Amini, cello
Ken Cowan, organ

TUDENTS AND THEIR TEACHERS

ong-Yeun Inès Hur studies with Marilyn Costello
ong-Eun Nadine Hur, Curtis '96
ugh Sung, Director of Instrumental Accompaniment
ısmine Lin studies with Aaron Rosand
ɔnathan Gandelsman studies with Arnold Steinhardt and Peter Oundjian
rian Chen studies with Joseph de Pasquale & Michael Tree
.rash Amini studies with David Soyer
.en Cowan studies with John Weaver

Music furnishes a delightful recreation for the hours of respite
from the cares of the day, and lasts us through life
—Thomas Jefferson

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-sixth Student Recital

Friday, May 2, 1997
Curtis Hall, 5:00 p.m.

Graduation Recital: Marylène Gingras-Roy

Five Old French Dances — Marin Mar
(1656-172
L'Agréable
La Provençale
La Musette
La Matelotte
Le Basque
Marylène Gingras-Roy, viola
Janet Miller, harpsichord

Brandenburg Concerto No. 6 in B-flat major, S. 1051 — Johann Sebastian Ba
(1685-175
Allegro - Adagio ma non tanto - Allegro
Marylène Gingras-Roy, viola
Danielle Farina, viola
Janet Miller, harpsichord
Ludmila Konstantinova, cello
Mary Wheelock, doublebass

♬INTERMISSION♬

Sonata No. 1 for Viola and Piano, Op. 240 — Darius Milha
(892-197
Entrée - Française - Air - Final

Kol Nidrei, Op 47 — Max Bru
(1838-192
Adagio ma non troppo

Adagio and Allegro, Op 70 — Robert Schuma
(1810-185
Adagio - Allegro con brio
Marylène Gingras-Roy, viola
Keiko Sato, piano

STUDENTS AND THEIR TEACHERS

Marylène Gingras-Roy studies with Karen Tuttle
Reiko Sato, Curtis Faculty
Janet Miller studies the oboe with Richard Woodhams
Danielle Farina studies with Karen Tuttle
Ludmila Konstantinova studies with David Soyer
Mary Wheelock studies with Harold Robinson

Mr. Lionel Party & Karen Tuttle prepared the program

When I hear music, I feel no danger. I am invulnerable. I see no foe.
I am related to the earliest times, and to the latest.
—Henry DavidThoreau

Howard Kornblum,
Director of the Student Recital Series

Mr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Seventy-third Season 1996/97

Ninety-seventh Student Recital

Friday, May 2, 1997
Curtis Hall, 8:00 p.m.

Brandenburg Concerto No. 5 — Johann Sebastian Bac (1685-175

Lionel Party, harpsichord
Mimi Stillman, flute
Nicholas Kendall, violin
Jenny Oaks, violino di ripieno
Nicholas Cords, viola
Joey Amini, cello
Jeremy Kurtz, doublebass

Sonata in B minor — Franz Li (1811-18

in one movement
Vitalij Kuprij, piano

♫INTERMISSION♫

Quartet No. 14 in D minor D. 810 "Death and the Maiden" — Franz Schul (1797-18

Allegro
Andante con moto
Scherzo: Allegro molto
Presto
Ju Young Baek, violin
Daniel Kossov, violin
Melissa Reardon, viola
Jeong Joo Choi, cello

STUDENTS AND THEIR TEACHERS

imi Stillman studies with Julius Baker and Jeffrey Khaner
icholas Kendall studies with Victor Danchenko
nny Oaks studies with Jaime Laredo and Victor Danchenko
icholas Cords studies with Karen Tuttle
ey Amini studies with David Soyer
remy Kurtz studies with Harold Robinson
italij Kuprij studies with Gary Graffman
. Young Baek studies with Aaron Rosand
aniel Kossov studies with Victor Danchenko
lelissa Reardon studies with Michael Tree
ong Joo Choi studies with Orlando Cole

Though I speak with the tongues of men and of angels,
and have not love, I am become as sounding brass, or a tinkling cymbal.
— New Testament
I Corinthians, XIII

Howard Kornblum,
Director of the Student Recital Series

Dr. Vladimir Sokoloff,
Director of Concert Programs Emeritus

Student Recital Programs
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like —
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday and Thursday (concerts on a limited basis only)
   - 5 for Saturday and Sunday (concerts on a limited basis only)
3) After listening to one day's program, press the number of the next day's program you'd like and you will be given that information as well.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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The Curtis Institute of Music

SIXTY-FOURTH COMMENCEMENT

and

CONFERRING OF DEGREES



CURTIS HALL

Saturday, May Third

One Thousand Nine Hundred and Ninety-seven

at Eleven o'clock in the Morning

Diploma

CONDUCTING

Amir Kats

Ki-Sun Sung

VIOLA

Marylène Gingras-Roy

Bachelor of Music

VOICE

Donald Marrazzo

COMPOSITION

Daniel Philip Ott

CONDUCTING

Mischa Santora

PIANO

Hsiao-Ching (Grace) Chung

Heather Jeanne Conner

Emi Nakajima

Natalie Zhu

ORGAN

Kenneth Cowan

VIOLIN

Leila Josefowicz (in absentia)
Ning Kam
Elita Kang
Judy Kang
Hee Jin Jinny Leem
Jenny June Oaks
Ju Young Baek

VIOLA

Nicholas Daniel Cords
Kirsten Johnson
Valerie Lana Johnson
Carolyn Cathleen Riley

VIOLONCELLO

Arash Amini
Jeong-Joo Choi
Glenn Fischbach

DOUBLE BASS

Charles Barr
Yuching Mark Huang

HARP

Laura Sofia Caramellino
Jeong-Yeun Inès Hur

OBOE

Janet L. Miller

BASSOON

Martin Garcia, Jr.

TRUMPET

Paul Sebastian Jeffrey

Professional Studies Certificate

Randall Gregoire-Bess Csaba Markovits

Jung-Hack Seo

Master of Music

OPERA

Edward Barse Christopher Siphiwe N. McKenzie

Order of Ceremonies

Prelude: Fugue in C major (The Fanfare Fugue) . . . . . J. S. Bach

Processional: March (Symphonie I) . . . . . Charles-Marie Widor

John Weaver

INTRODUCTION OF COMMENCEMENT SPEAKER

GARY GRAFFMAN

ADDRESS

Derek Bok

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GARY GRAFFMAN

President and Director

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AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

WELCOME TO THE NEW ALUMNI

Edward W. Arian

President, Alumni Council

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: Toccata (Symphonie V) . . . . . Charles-Marie Widor

John Weaver

Assisted by

ROBERT FITZPATRICK

Dean

ASSISTANT MARSHALS

Daniel Kellogg

Jeremy Kurtz

Kerri Ryan

Mary Wheelock

THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA



The Pennsylvania Historical and
Museum Commission,
The Musical Fund Society and
Celeste A. Morello, M.S.

would like to invite you to attend the
dedication of an official
historical marker to honor

Vincent Persichetti
1915 -- 1987

One of the 20th century's greatest composers

Friday, May 9, 1997
5:00 p.m.

in front of
The Curtis Institute of Music,
1724 Locust Street, Philadelphia

Vincent Persichetti,
Philadelphia-born composer, pianist and conductor, began his musical career at 16 when he was appointed organist and choirmaster at Arch Street Presbyterian Church. He later served on the staffs of the Philadelphia Conservatory and the Juilliard School.

He was commissioned to write works for the Philadelphia Orchestra, the St. Louis Symphony Orchestra and the Martha Graham Company, among others.

Persichetti wrote with fluency and facility in a wide variety of forms and styles and did not ally himself to any school. He wrote many works recognized as among the most important of his time and had a tremendous impact on generations of younger composers as an influential teacher and theorist.

Dedication of official historical marker to honor

Vincent Persichetti

Date: May 9, 1997

Time: 5:00 p.m.

Place:Curtis Institute of Music,
1724 Locust Street,
Philadelphia

Remarks

Robert Fitzpatrick, President, Musical Fund Society and
Dean of The Curtis Institute of Music
Robert Capanna, President, Musical Fund Society
Foundation and Executive Director,
Settlement Music School

Honored Guests

Lauren Persichetti Harris
Janet Klein, PHMC Representative

Musical selection by

The Philadelphia Brass Works

THE MUSICAL FUND SOCIETY OF PHILADELPHIA
AND PHILADELPHIA CHAMBER MUSIC SOCIETY
PRESENT

PAULA ROBISON, flute & ELIOT FISK, guitar

HOSTED BY THE CURTIS INSTITUTE OF MUSIC
Friday, May 9, 1997, at 8:00 p.m.

Bordel 1900, from *Histoire du Tango*	Astor Piazzolla (1921-1992)
Six Latin American Folksongs *(transcribed for flute and guitar by Paula Robison and Eliot Fisk)* Quirpa Guatireña (Venezuela) La rosa blanca (Costa Rica) Nagzdagañu (Nicaragua) Pues, ya saben Ustedes, Señores (Costa Rica) Tus ojos son me encanto (Venezuela) No digas que no (Costa Rica)	Various
Two Pieces *for solo guitar* Una Limosna por el Amor de Dios Vals: Junto a tu corazon	Agustin Barrios (1882-1964)
Flutings for Paula *for solo flute*	Leon Kirchner (b. 1919)
Muse of Fire	George Rochberg (b. 1918)

INTERMISSION

Mountain Songs Barbara Allen House Carpenter He's Gone Away Hush-You-Bye Cindy The Cuckoo Fair and Tender Ladies Quicksilver	Robert Beaser (b. 1954)

Ms. Robison appears by arrangement with:
Matthew Sprizzo
477 Durant Avenue
Staten Island, NY 10308
Ms. Robison records exclusively for Arabesque.

Exclusive management for Mr. Fisk:
ICM Artists Ltd., 40 West 57th Street, New York, NY 10019
Lee Lamont, Chairman; David V. Foster, President and C.E.O.
A member of ICM Holdings Inc.
Mr. Fisk records for EMI Electrola and Musicmasters.
Mr. Fisk plays a Millenium Guitar by Thomas Humphrey
and a guitar by Ignacio Fleta y Hijos made in 1986.

PROGRAM NOTES

***Histoire du Tango* (Astor Piazzolla) Notes by Eliot Fisk**

Histoire du Tango by Argentina's tango king, Astor Piazzolla, presents the tango in a variety of guises. We read that the tango in Argentina is traditionally the dance of prostitute and pimp so it is no surprise that Piazzolla begins his suite in a whorehouse (*Bordel 1900*). Throughout the later emanations of the form, the sentimental *Café 1930*, sparkling *Night Club 1960* and pulsing tango of today (*Concert d'aujourd'hui*), Piazzolla effectively evokes the sound of the traditional tango band: guitar and flute are called upon to imitate percussion, violin, and even that quintessential instrument of tango (of which Piazzolla is an acknowledged master), the bandoneon.

***Flutings for Paula* (Leon Kirchner) Notes by Paula Robison**

I asked Leon Kirchner to write a short piece for solo flute during the winter of 1971. The composer was hard at work on his opera *Lily*, and every instrumental work he wrote during that period wound up in some form as part of the opera! *Flutings for Paula* was no exception; delicate percussion and vibraphone were later added, and the flute music led the way into a large orchestral interlude.

In its original version, however, *Flutings for Paula* is a distilled expression of a poetic idea always present in the music of Kirchner: the longing to be seated in a luxuriant green grove, and to somehow understand the mystery we encounter there.

***Muse of Fire* (George Rochberg) Notes by George Rochberg**

In February 1989 I met Eliot Fisk for the first time. For one solid, magically charged hour and a half he played for me — lots of J.S. Bach, a new piece by Luciano Berio had written for him and some lovely pieces I did not know by Villa Lobos. The music literally poured out of him, utterly transforming the guitar. Instead of being "small" as I had mistakenly thought, in his hands the guitar became "big" — capable of conveying strong emotions without losing its delicacy and subtlety of nuance. With that unforgettable session in my ears, I began to think about what I would write for him and his flutist partner, Paula Robison.

With a sense of new insight I turned back to my sketches for the large work I had originally been thinking of. From the start the Spanish painter, Goya, and his biting, savagely dark drawings and etchings he called "Caprichos" and the set he called "Disasters of War" were very much on my mind. Just then–and serendipitously as it turned out–I saw Kenneth Branagh's movie version of Shakespeare's *Henry V*. It not only opened me up, but gathered together all the thoughts, feelings and raw energies I had derived from contemplating Goya into a still more powerfully focused and directed force now generated by my reaction to Shakespeare filtered through the brilliance of Branagh. I was electrified when I heard Derek Jacoby speak the opening lines "O for a muse of fire that would ascend/the brightest heaven of invention." There, I said to myself, is my title and my work.

And so it proved. By the end of March 1990 the work, which inevitably I had to call *Muse of Fire* was close to completion. But I had accepted an invitation from the Rockefeller Study Center at Bellagio to be in residence for a period that spring, and so I traveled to Italy. Once settled into my new surroundings I rapidly completed the work.

By the time I left the Villa Serbelloni in early May 1990 the "Muse of Fire" had become what I had hoped it would — a large-scale, passionate, free-form fantasia in which flute and guitar are not only absolute and equal partners but also soloists. Many different kinds of harmonic and melodic ideas emerge and re-emerge in new contexts and settings. Nothing happens the same way twice. There is a purposeful unfolding and ongoingness to the way things happen so that, as I hope, a sense of inevitability and urgency of motion takes over and propels the work to the last note of the last bar. Mostly I aimed at, and hope I have achieved, that sense of bigness in the sound of the guitar — my first memory of how Eliot Fisk played. Here is absolutely the place to acknowledge with warm appreciative and grateful thanks my large debt to him for inspiration and direct help.

Mountain Songs **(Robert Beaser)**

With *Mountain Songs*, Robert Beaser continues the distinguished line of 20th-century composers who have tapped the wellsprings of folk heritage. From Bartók to Berio composers have been fascinated by the archetypal power of the musical vernacular and have tried to fuse their own styles with the unique spirit of folk music. Beaser's approach to this delicate process yields a rich and varied harvest: eight songs inspired by American folk music, primarily lyric ballads from the southern mountains of Appalachia, freely set and adapted. Many of the tunes themselves are well known, either through performances by such important artists as Pete Seeger or from having been heard around the local campfire. In *Mountain Songs* they are once again transformed, and the result is both familiar and wholly new.

Considered a leading figure among a new generation of American composers, Beaser was born in 1954 in Boston, Massachusetts, and was educated at Yale and at Tanglewood. He has been the recipient of many awards, including the Prix de Rome, Fulbright and Guggenheim Fellowships, and his music has been performed throughout the world by major musicians and ensembles such as the New York Philharmonic and the Saint Louis Symphony Orchestra. His output includes works for orchestra, chamber and vocal groups, chorus and solo instruments. In describing his research for *Mountain Songs*, Beaser writes: "I found myself drawn again and again to tunes of the Appalachian region. Perhaps it was because so many of them reveal a luminous spirituality vitiated by an undercurrent of darkness."

Although much of the source of material comes from Appalachia, its origins can be traced back even further to a common ancestry in the themes and ballads of England, Ireland and Scotland. The settlers who came from these countries to America in search of freedom and opportunity were quickly forced to adapt their dream to the reality of a land filled with hard work and sacrifice; so too were the songs that they brought with them modified by backwoods banjo-pickers and local poets to fit their newfound circumstances. A particularly striking feature of this legacy is that so many of the songs of this era portray sexual conflicts as viewed through the eyes of a female subject. Indeed, for the women of the backwoods love and marriage meant pain and subservience. In *Barbara Allen* pride keeps the heroine from saving her lover from his tragic end. "Sweet William," dying for love of Barbara, expires as she spurns him on his deathbed. *The Cuckoo*, long a symbol of joy and springtime, loses little time in assuming its darker alter ego and the Cuckold: "The Cuckoo, she's a pretty bird/She sings as she flies…" turns quickly to "for the roots they will wither/The branches decay…/An inconstant lover/will lead you to your grave."

Melancholy extends to the core of *Fair and Tender Ladies* where the slighted woman retreats to

a lonesome valley, singing a sorrowful tale of inconstant courtiers who "like of star in a summer's morning/First appear and then they're gone." *The House Carpenter* explores the guilt-ridden fantasies of escaping from one's lot. A woman's former lover appears after a prolonged absence; he tempts her to leave the house carpenter she has since married and come away with him to a place "where the grass grows green/To the lands on the banks of the sea." Unable to resist his call, she agrees, and they sail off together. But soon she begins to weep for her abandoned child; and finally, in penance and guilt, she and her lover spring a leak in their ship and sink to the cold sea floor.

Beaser's treatment of each of these tunes varies, but the underlying conflicts remain. In *Barbara Allen* four extant versions of the popular melody are taken and interwoven heterophonically. In *House Carpenter* the normally four-square, chordal tonality is turned upside down, yielding a modal, syncopated melody and accompaniment which spins with Erlkönig-like intensity. *The Cuckoo*, scored for piccolo, explodes into a nightmarish interlude with birdcalls, while *Fair and Tender Ladies*, with its ringing harmonic canons, intones with a static tranquility. Throughout, Beaser superimposes original melodies, harmonies, and architecture onto the traditional strophic tunes.

In the remaining songs, where the presence of conflict is less explicit, compositional techniques are further explored. *Hush-You-Bye*, a well-known southern lullabye ("Hush-you-bye,/Don't you cry,/Go to sleepy, little baby/When you wake,/You shall have/All the pretty little horses"), is set contrary to expectations. It is given a quasi-fantasia style, with an implied passacaglia throughout; the true lullabye emerges only briefly in the final bars, almost as a dream. *He's Gone Away* mixes elements of sorrow with hope: "He's gone away for to stay a little while/But he's coming back if he goes ten thousand miles.../Look away, look away over Yandro!" Here the stanzas are separated by an upbeat, dance-like interlude. The frolic tune *Cindy* bubbles with minstrel-song spirit; and finally *Quicksilver*, an original song written by Beaser in collaboration with the American poet Daniel Mark Epstein, ends the cycle with a celebration of the ephemeral radiance of life and love:

Life is easy now and then
Life is a song I'll love 'till the end
Loving the tune I'll sing it again...

Rain, rain away
Wishes are treasures
Make one today
See summer come
Faster than Seagulls all the way home.

Mountain Songs was commissioned by Paula Robison and Eliot Fisk. It was composed between July and November 1984 in New York and Rome and was given its world premiere in April 1985 by the Fisk/Robison duo at the Metropolitan Museum of Art in New York City.

PAULA ROBISON, flute

Dubbed "the First Lady of the flute," Arabesque recording artist Paula Robison remains among the most consistently satisfying and communicative musicians before the public. She is treasured on several continents for bringing pure intonation, beautifully varied tone and extraordinary technical mastery to an astonishingly diverse repertoire. In addition to "classical" recitals with piano, guitar and harpsichord, her sizzling Brazilian program of "Choros, Chorinos, Bossas & Bach" with the New York ChoroBand (heard on *Brasileirinho*, a celebrated Omega CD) continue to gain enormous popularity.

Her recent seasons included tours of the Far East and Australia; a performance with Claudio Scimone and I Solisti Veneti at Lincoln Center's Avery Fisher Hall; guest appearances at New York's "Mostly Mozart" and the Seattle International Music Festivals; recitals in London and Washington, D.C.; acclaimed performances of Bernstein's *Halil* with Michael Tilson Thomas and the London Symphony both in London and Vienna. She reprised the Bernstein with Maestro Tilson Thomas and the San Francisco Symphony, this same season she also appeared with Florida's New World Symphony and the Oklahoma City Philharmonic; in a German tour with guitarist Eliot Fisk; and then continued her annual, invariably sold-out four concerts at New York's Metropolitan Museum of Art. These unique events—performed in the spectacular Temple of Dendur—feature the music of Vivaldi and his contemporaries, performed on modern instruments in period-instrument style. The participating musicians performed *The Four Seasons* in the fall of 1996.

Known to millions from her television appearances on *CBS Sunday Morning, Live from Lincoln Center* and *Christmas at the Kennedy Center*, Ms. Robison was a founding member of the Chamber Music Society of Lincoln Center, and was for ten years co-director of chamber music at both the Italian and American Spoleto Festivals. With her lively interest in expanding flute repertoire, she has commissioned orchestral works by Leon Kirchner, Toru Takemitsu, Oliver Knussen, Robert Beaser and Kenneth Frazelle.

Ms. Robison was born in Tennessee and spent her childhood in California. She began playing the flute at age eleven, and at age nineteen she began studying with Julius Baker at The Juilliard School in New York. The following year she was invited by Leonard Bernstein to be guest soloist with the New York Philharmonic. She studied with Marcel Moyse at Marlboro Music in Vermont and became the first American to win First Prize at the Geneva International Competition. Other awards and distinctions include the 1987 Adelaide Ristori Prize for her contribution to Italian cultural life. She continues her association with Spoleto as a player and host of the popular noontime concerts.

ELIOT FISK, guitar

A born risk-taker and a restless, wildly imaginative virtuoso, Eliot Fisk has brought an entirely new dimension to classical guitar performance. He has also created a large body of guitar music through commissions of contemporary composers as well as his own transcriptions of works by Bach, D. Scarlatti, Haydn, Mozart, Mendelssohn, Granados, Albéniz, and others. A highly visible recitalist and soloist with orchestras, he performs frequently in various chamber music combinations as well: in addition to his long-time partner, flutist Paula Robison, he has recently collaborated with jazz guitarist Joe Pass, flamenco guitarist Paco Peña, master of castanets Lucero Tena, Turkish music specialist Burhan Öçal, and the Shanghai String Quartet. His popularity and versatility have resulted in his being voted Best Classical Guitarist of 1995 in the 26th Annual *Guitar Player Magazine* Reader's Poll.

In 1996, as a testimonial to Maestro Segovia's appreciation for his young colleague's talent, the Maestro's widow, Señora Emilia Segovia, Marquesa of Salobreña, granted Eliot Fisk first performance and recording rights to a collection of her late husband's own compositions. The manuscripts include a cornucopia of exquisitely written folk tune settings from many different countries, and 16 studies, many of them dedicated to Señora Segovia. The recording, released in October 1996, and forthcoming performances of these works will inaugurate the remembrance of Andrés Segovia's death in 1987.

Among the major works written for Eliot Fisk is a forthcoming George Rochberg piece for guitar and chamber ensemble, commissioned by the Chamber Music Society of Lincoln Center for 1998/99, and "Sequenza XI" for solo guitar by Luciano Berio. The latter's success led to a further commission to Mr. Berio from Dennis Russell Davies and the Orchestra der Beethovenhalle Bonn to create a concerto version, "Chemin," which was premiered in the fall of 1992. Additional compositions written expressly for Mr. Fisk include George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall and performed by Mr. Fisk and Paula Robison during the hall's centennial season; Robert Beaser's *Mountain Songs* (also for the Fisk-Robison duo) available on a MusicMasters disc which was nominated for a 1987 Grammy Award; and solo guitar works by Mr. Beaser, Mr. Rochberg and Nicholas Maw. At the recommendation of Andrés Segovia, Eliot Fisk worked with Spanish composer Ernesto Halffter to revive that composer's *Concierto* for guitar and orchestra for a performance at the Teatro Nacional in Madrid.

A native of Philadelphia, Mr. Fisk earned his M.M.A. degree from Yale University, where he studied with harpsichordist Ralph Kirkpatrick. Immediately after graduation, he was asked to found the Guitar Department at the Yale School of Music. In 1974 he was introduced to his idol, Andrés Segovia, who coached him privately for several years. In 1981, Segovia wrote, "I consider Eliot Fisk as one of the most brilliant, intelligent and gifted young musical artists of our time, not only among guitarists but in all the general field of instrumentalists. His clear and flexible technique, his noble style of interpreting the beauty of classic compositions as well as the colorful music of today, put him at the top line of our artistic world."

Mr. Fisk's numerous recordings have received exceptional acclaim. His 1992 MusicMasters release, *Paganini: 24 Caprices*, in his own transcription for guitar, climbed to 14th place on the *Billboard* classical charts, and elicited praise from critics and colleagues around the world: "Has to be heard to be believed!" (Ruggiero Ricci); "This recording will dazzle violinists and daunt guitarists." (*Time Magazine)*; "[Fisk] emulates the most intrepid gymnasts of the violin

fingerboard with a technical authority that is nothing short of amazing." (*Strad*). His transcription and 1994 recording of George Rochberg's *Caprice Variations* on MusicMasters (51 variations on the 24th Caprice of Paganini) was welcomed by the composer as a "recomposition." In his notes accompanying Mr. Fisk's recording, Rochberg wrote, "Besides producing an unbelievable extension of guitar technique, [Mr. Fisk] has at the same time explored and utilized every conceivable expressive possibility of the instrument. No composer I can think of could have imagined these possibilities. One would have to be a guitarist/artist of Fisk's caliber to be able to imagine what he, in fact, did." In Europe, Eliot Fisk has recorded four solo recitals for EMI, two of which have received "Record of the Month" and "Top Ten" ratings in Germany and Holland, respectively. Among his 1994 releases are a sampler entitled *The Best of Eliot Fisk*, and *Sequenza!*, a disk structured around music by Luciano Berio.

In addition to his performing career, Eliot Fisk has a deep commitment to teaching. He taught at the Hochschule für Musik in Cologne, Germany, where he lived for 14 years. Since 1989, Mr. Fisk has been a Professor of Guitar at the Mozarteum in Salzburg, Austria, where his class includes talented young guitarists from a dozen different countries. Commencing with the 1996/97 school year, Eliot Fisk joined the faculty of the New England Conservatory of Music where he hopes to make the ideas of social responsibility and outreach performances cornerstones of the guitar program. Mr. Fisk also conducts numerous master classes and residencies throughout the world. His transcriptions are published by Ricordi and Guitar Solo Publications (San Francisco); his twentieth-century repertoire includes music by Beaser, Bolcom, Britten, Carter, Henze, Petrassi, Rorem, Takemitsu and Tippett, among others.